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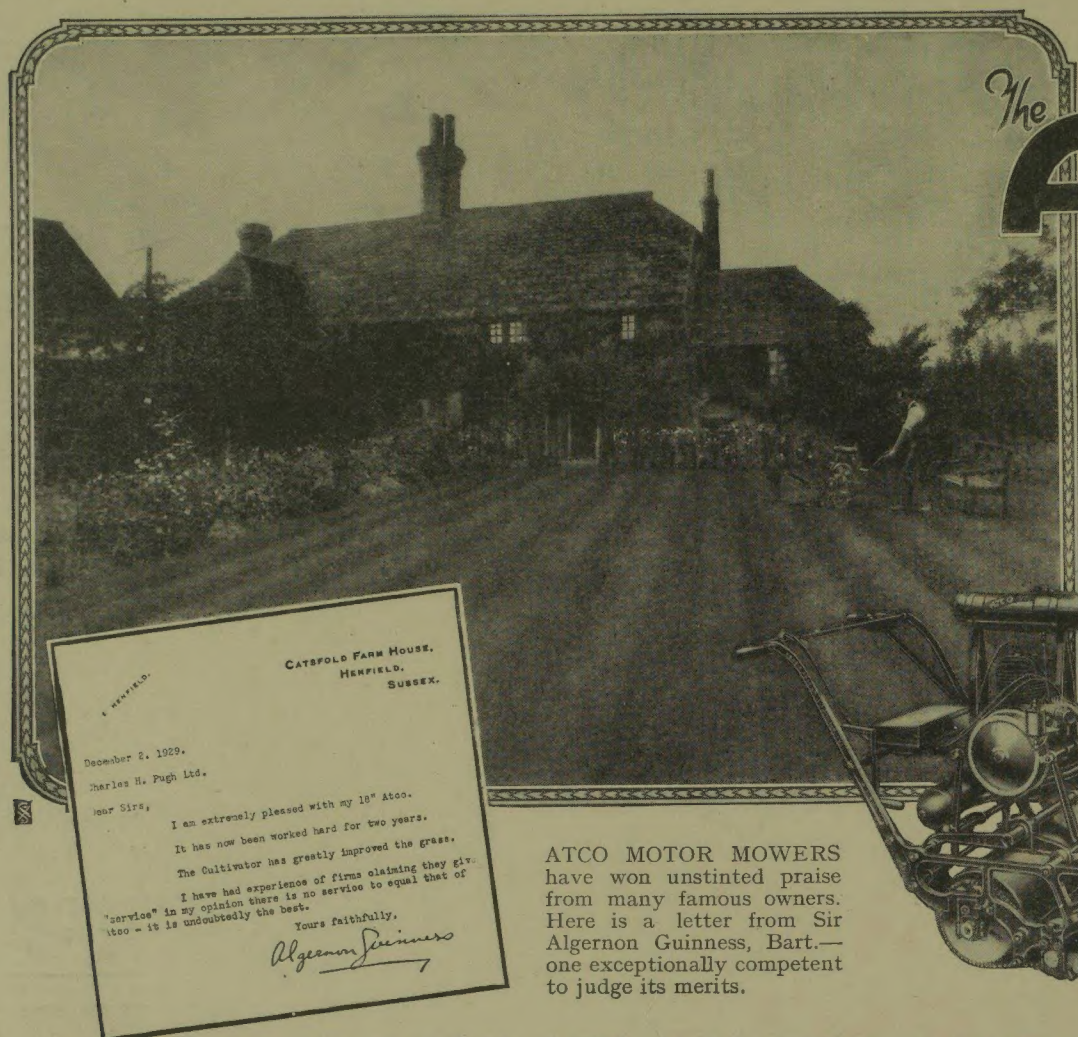
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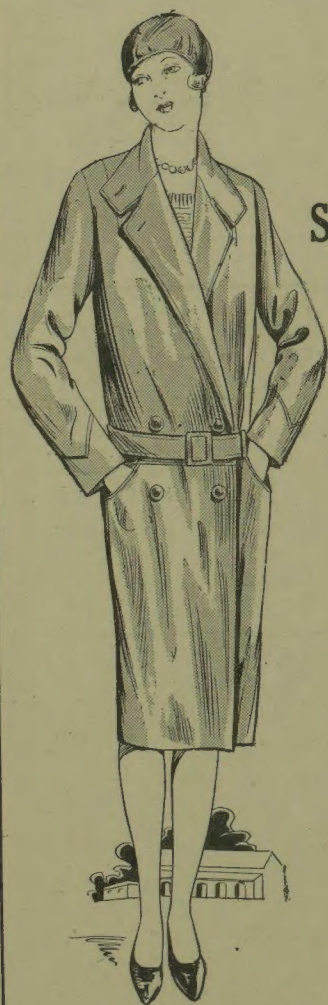
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Yours faithfully,
Algernon Guinness

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from many famous owners.
Here is a letter from Sir
Algernon Guinness, Bart.—
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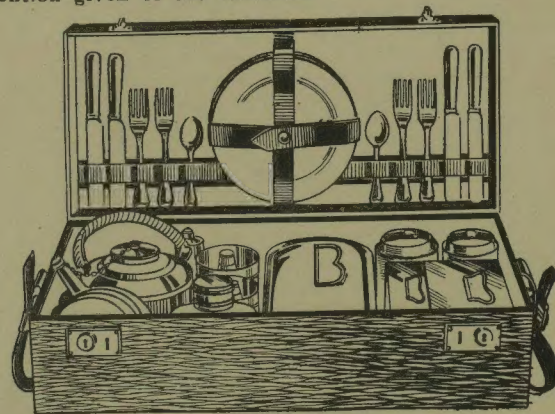
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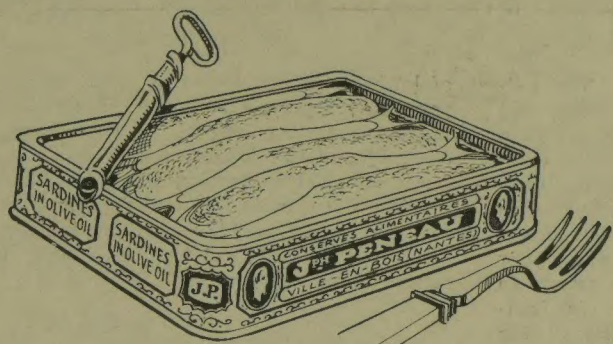
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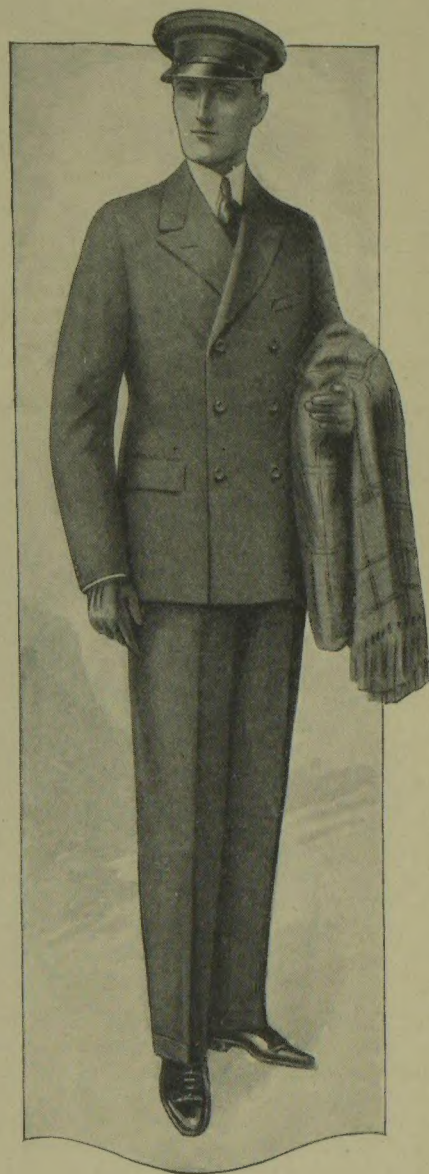


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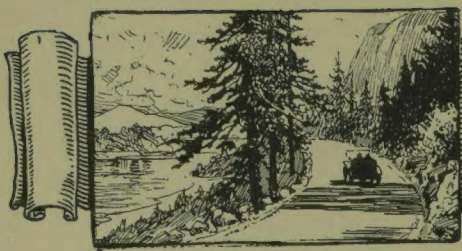
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

HOLIDAY TOURS.

HERE in Britain we have the most interesting old country in the world, and an infinitely greater variety of landscape than can be found in any area of the same extent. Thanks to the motor-car, inhabitants of the United Kingdom can see many of its charms which are hidden away in by-lanes

most secluded spots in all the Midlands. The railway passes its western end at Craven Arms, and between there and Much Wenlock you are in a countryside whose transport depends wholly upon roads. Also after Pedlar's Rest you take the Ludlow road and follow the right-hand fork two miles from Ludlow to Clee Hill, and climb up from Angel Bank, 1300 ft. above sea level. Thence make your way to Bridgnorth and return to Shrewsbury, if you will, via Ironbridge, and in the Valley of the Severn, under the Wrekin."

Climbing Clee Hill to Bridgnorth.

The last time I drove up Clee Hill en route to Bridgnorth was in a 16-h.p. six-cylinder Sunbeam. We climbed this lovely hill without a murmur from the engine on top gear, pulling steadily and quietly the whole way up, so that the ladies in the party could thoroughly enjoy the view. That is one of the advantages of a high-grade car like the Sunbeam. It has its reserve of power available for sauntering up asents that some motors groan at. I have had out several Sunbeam models for test runs recently, and they all behave like gentlemen, never jibbing at the most teasing tests. Mr. Jack Dunfree, in the two-litre Sunbeam

fitted with a supercharger, beat a six-litre car in a level start by 13 sec. in the Surrey Long Handicap race at Brooklands at the opening meeting of the season—over a distance of about nine and one-third miles.

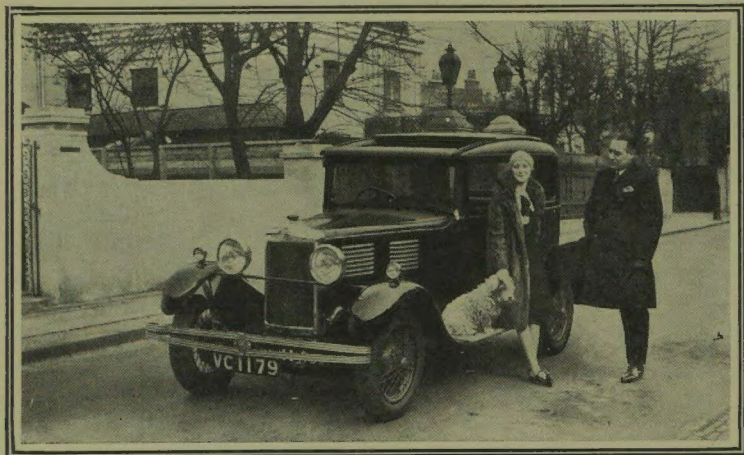
I mention this because it gives some basis of comparison to show how good Sunbeam cars are in whatever guise they are driven, racing or touring. When one pays £625 for the 16-h.p. Sunbeam, with its Mulliner-Weymann saloon body, one buys a carriage that one can keep for years and obtain satisfaction from its performance to the end of its life. Moreover, Sunbeam cars generally are well in advance of standard design, so do not get old-fashioned or out of date as soon as some other makes. It is points of this character that one is pleased to pay for, besides a good road performance.

I am very sorry that the Sunbeam "Silver Bullet" had to go to America to test her speed qualities. So far, the testing ground of British cars has been Brooklands track and road-racing. When, however, it comes to finding a road or track capable

of letting a motor exceed a speed of 231.362 miles per hour, Segrave's record for a mile, our English sands are neither long nor smooth enough. However, I hope this holiday season motorists will visit Skegness, in Lincolnshire, where a scheme is being developed to build a straight, smooth concrete road exceeding twelve miles in length, on which record speed efforts will be possible with the utmost safety to car and driver.

Comfort Coachwork: Up-to-Date Saloons.

Mulliner-Weymann coachwork is giving complete satisfaction to users of these up-to-date saloons on a variety of makes of chassis to-day. Each season sees different styles of design, and this particular coach-builder seems to have hit upon a road-comfort-giving carriage for high-speed touring in any part of the world. There is no denying we are all driving faster, on the average, than we used to do ten years ago. Consequently, the passengers require better springing of the chassis and greater attention to detail items in body-building if they are to be really easy in such journeying. They get this with Mulliner coachwork, whether in the form of the Weymann saloon, coachbuilt enclosed-drive limousine, sunshine coupé, or sports model *de luxe*, the four popular styles for the 1930 season. A dividing arm for the rear seat is always provided to prevent the passenger jostling her neighbour, and giving that welcome support to the left arm. Adjustable seats for the driver and passenger in front are other aids to their comfort, while the



A POPULAR MUSICAL-COMEDY ACTRESS AND HER NEW STANDARD CAR, A SIX-CYLINDER "TOURIST" COUPÉ: MISS BINNIE HALE, WITH MR. C. CECIL WILLIAMS.

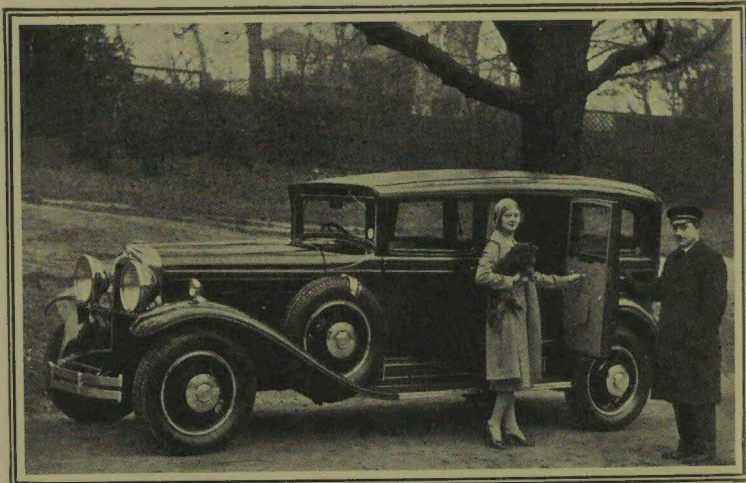
Miss Binnie Hale is now enjoying a well-deserved holiday in South Africa. Mr. C. Cecil Williams is Sales Manager of the Standard Motor Company, Ltd.

that otherwise would be missed through their lying far aside from main road, rail, or coach routes. England is a land rich in ancient houses, besides many old churches, abbeys, and priories, so that the tourist in these early sunshine days should keep his eyes open for the quaint and beautiful in domestic as well as ecclesiastical architecture, from the humble cottage to the ducal castle.

To motorists who wish to discover quiet roads and interesting places in the near vicinity of the Metropolis I strongly recommend the R. A. C. Burrow's Guide-book, written by Mr. Charles Harper, and published, with maps of thirty routes around London, at one shilling by the Touring Department, or from E. J. Burrow and Co., Ltd., 43, Kingsway, London, W.C.2. To the week-end motorist this guide is invaluable, as it provides him with a year's outings of a very varied character and indicates a number of charming and picturesque places hardly suspected of existence, yet almost under his eyes.

Another excellent guide to the charms of English landscape and its unplumbed treasure-heap is Mr. John Prioleau's "Car and Country," published by J. M. Dent and Sons, Ltd., Bedford Street, London, W.C.2, at 5s. net. This book is a handy size for carrying in one's pocket or on the car, and its subtitle, "Week-end Signposts to the Open Road," clearly gives an insight to its contents. Places to go to, and the best way to reach them free of dense traffic, cover both north and south of the Thames, east of the Trent and Ouse, west of the Solent, north of the Severn, and by Mersey, Tweed, and Humber. Here is a route in the Shropshire hills taken from "Car and Country," as a sample of its wares:

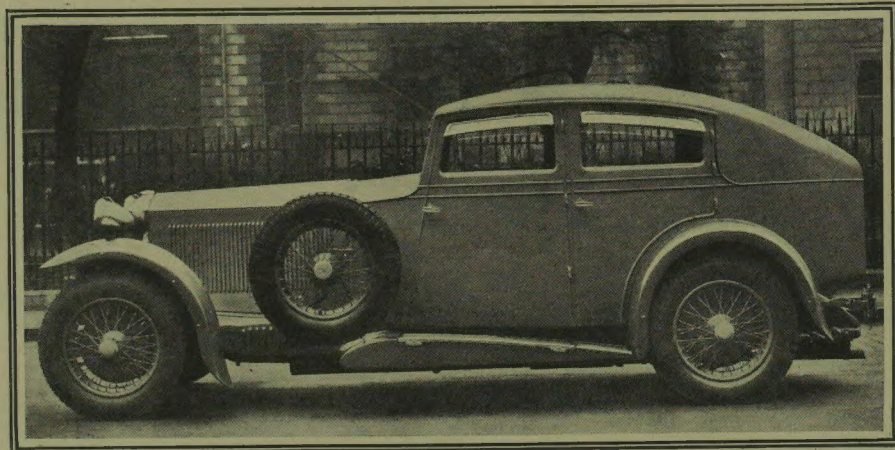
"Starting from Shrewsbury, the road by Leebotwood is followed as far as Church Stretton, where you should turn off to the left up Hazler Hill to Hope Bowdler and the Much Wenlock road. Here you get your first proper view of Wenlock Edge, and it is an undoubted temptation to climb up over it and cut the run short. This is not a course to be recommended, however, as, apart from the scenery you miss by skirting the edge of the long, knife-like hill, you are likely to find yourself on roads which in winter time are anything but pleasant to navigate. It is wiser to carry straight on to Much Wenlock and then turn sharp right under the south of the Edge by Brockton, and along the River Corke to Pedlar's Rest. This Corke Dale is one of the



A WELL-KNOWN ACTRESS WHO HAS JUST ACQUIRED A MARMON CAR: MISS URSULA JEANS WITH ONE OF THE LATEST MODELS—THE NEW MARMON "BIG EIGHT."

absence of "blind" driving spots, due to the design of the pillars, is a real safety item not to be lightly neglected by the high-grade coachbuilder. Frameless lights (or windows), door windows operated by mechanical lifters—to say nothing about roller blinds to the rear light operated by the driver—interior corner lights, adjustable sun visor, and wireless lighters for cigarettes, are just a few details for providing comfort for Mulliner carriage-users.

Motor-carriage owners can also be grateful that, however dear one has to pay for most things nowadays as compared with pre-war prices, both motors and coachwork are cheaper and better than in 1914. This is really remarkable, as, while most trades complain of higher manufacturing costs, coachwork to-day is actually produced at a lower price. Never have carriages built by high-class coachbuilders cost so little as they do now, so that folks can buy cars to fit them for a comparatively moderate expenditure of cash and have the satisfaction of obtaining for their outlay a vehicle which in former times would have cost them considerably more. This is a very real advantage.



ON DISTINCTIVE LINES: A VERY SPECIAL DESIGN OF SPORTS SALOON BY CADOGAN, MOUNTED ON THE LATEST MODEL 10 FT. 6 IN. WHEEL-BASE INVICTA CHASSIS.

This car was recently supplied by the Invicta Cars (Sales) Company, of 11, Albemarle Street, London, W.1, to Major J. E. D. Shaw, of Welburn Hall, Kirkby Moorside, York. The car is finished in two shades of grey cellulose, and is a fine example of panel beating. The back of the body behind the rear seats is used for carrying luggage.

Continued overleaf



Daimler

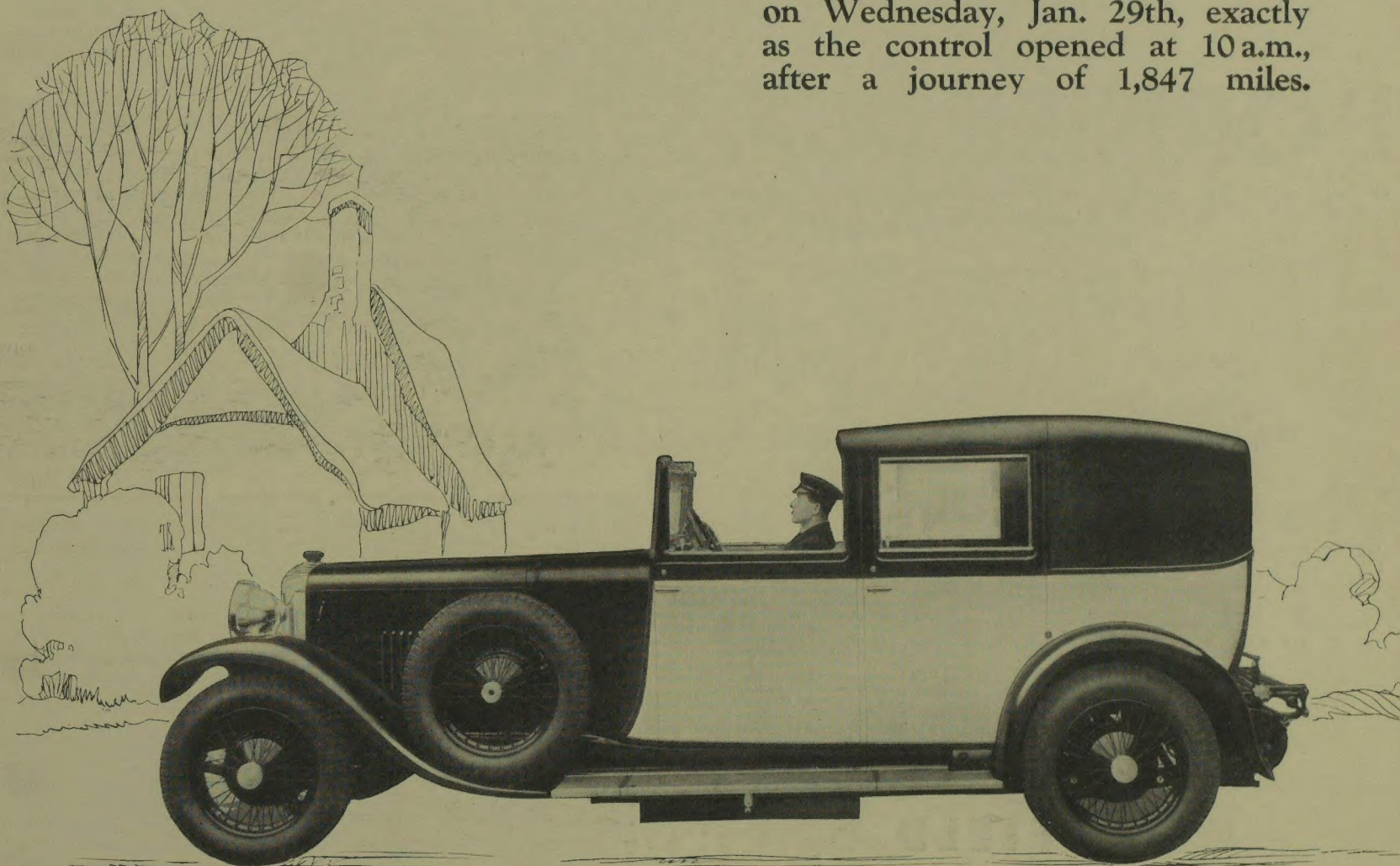


The Daimler "Double-Six"

The trend of automobile design as indicated by the recent International Exhibitions is markedly towards the super multi-cylinder engine, thus following the lead given by Daimler in 1926 when the first twelve-cylinder or "Double-Six" sleeve-valve engine was introduced.

The Daimler "Double-Six" is the ideal engine for the High-powered luxury car.

A Daimler "Double-Six" competed successfully in the recent Monte Carlo Rally. Leaving John o' Groat's on Sunday, Jan. 26th, at 6.51 a.m., carrying five people and luggage and travelling day and night continuously, to the official schedule times—for the competition is a strenuous test of reliability and not a race—the Daimler "Double-Six" arrived "fresh as a daisy" (vide "Daily Dispatch") in Monte Carlo on Wednesday, Jan. 29th, exactly as the control opened at 10 a.m., after a journey of 1,847 miles.



HOOPER SEDANCA ON DAIMLER "DOUBLE-SIX" CHASSIS.

HOOPER & CO. (Coachbuilders), LTD.

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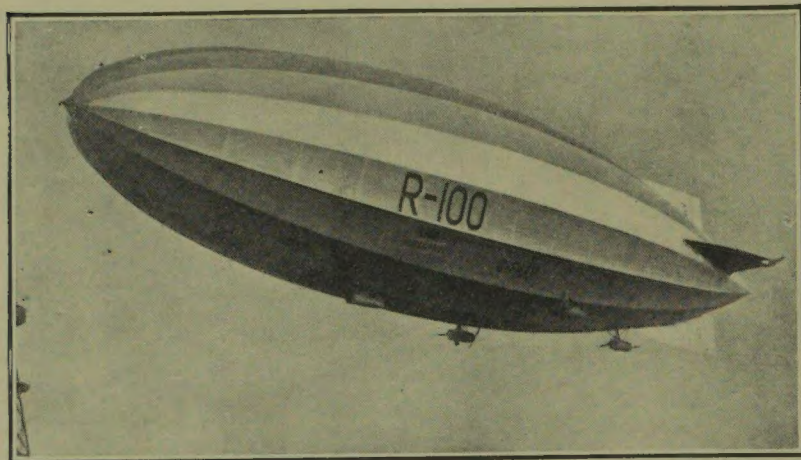
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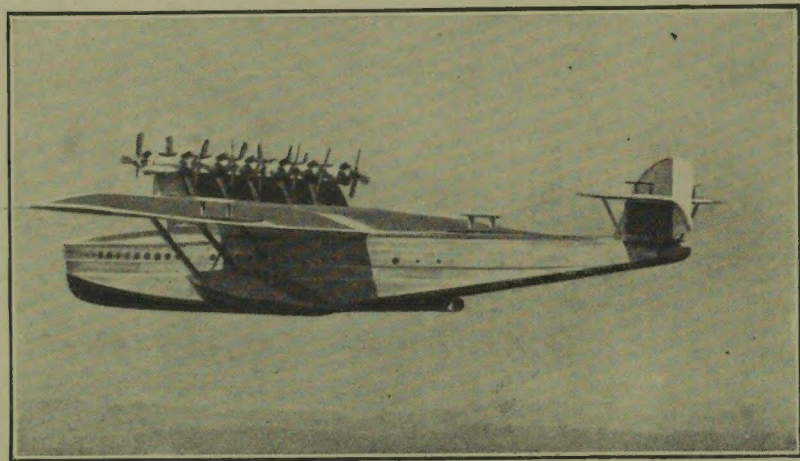
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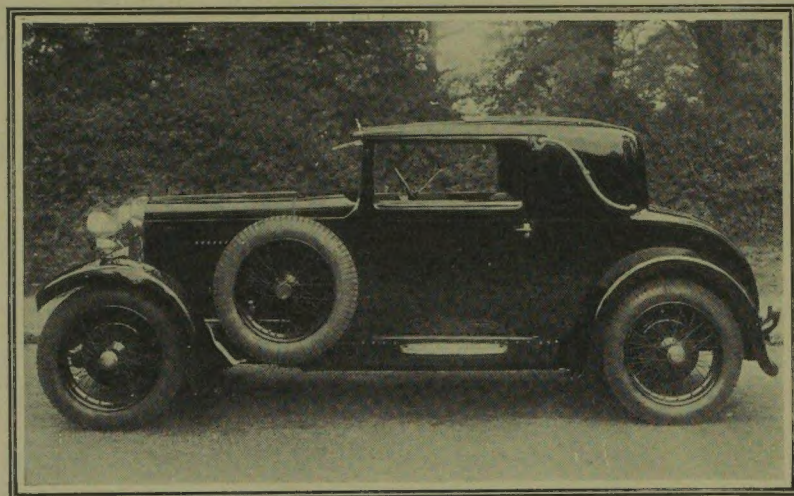
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(Continued.)

**Barker Pullman
Limousine de Ville.**

I call to mind three particularly handsome carriages built recently by Barker and Co. (Coachbuilders, Ltd.) for customers. One was a "sports cabriolet" built by Barkers on a Phantom II. Rolls-Royce chassis. Seating four persons, with sliding adjustable front cushions, this body was finished in ivory white, with hood, chassis, and wings in Mandeville blue—a delightful soft tone, yet bright and smart in appearance. The polished walnut cabinet-work with the blue leather upholstery gave the car a combined weatherproof yet luxurious look, that simply tempted everyone who saw it to wish they owned this touring

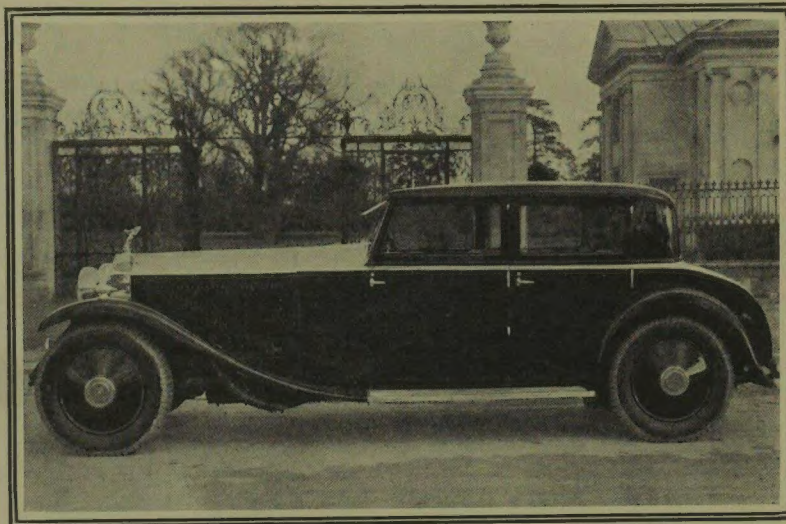


A NOTABLE CAR: THE 20-H.P. SIX-CYLINDER SUNBEAM WITH FOUR-SEATER COUPÉ BODY AND SLIDING ROOF.

carriage. (In passing I may remark that one only sees smart touring cars to-day built by high-class coachbuilders, now that production models are mostly closed saloons.) The hood of this sports cabriolet was concealed from view when out of use, and silver-plated fittings, "Barker" dippers for the head-lamps, and front and rear buffers were provided in the equipment. The second car was on a long chassis Phantom II. Rolls-Royce. This was a "Barker" Pullman limousine de ville with leather roof and quarters, Barker's patent de-ville extension over the front seats, and the body painted with cellulose ivory white with Mandeville blue "uppers," chassis, and wings. It presented a most dignified appearance, although its tones were light as compared with the sombre colours of town carriages of this type that one usually sees. It was an ideal ladies' carriage, seating six, with every comfort provided that man or woman could conceive. Silver and ivory fittings, Triplex safety glass, burr walnut cabinet-work, and the interior upholstered in sandstone cloth with front seats in blue leather as a contrast. Dividing arms for the rear cushions, toilet cases, wireless cigarette lighters, Barker discs for the wheels to save the chauffeur trouble in washing them, are just a few of its details. The third carriage was a Daimler "double six" chassis provided with a Barker Pullman limousine with a large sunshine roof, also seating six people, with equally fine appointments as the other two. These three styles of Barker's fine coachbuilding craftsmanship are among the most fashionable carriages to-day, no matter on what chassis they are carried. It is the design, fine workmanship, and finish that place them in the lead.

**Hooper Sedan
Limousine Carriage.**

One of the finest carriages and yet most moderate in price that are built to-day is by Hooper and Co. (Coachbuilders), Ltd., of St. James's Street, S.W.1, the King's coachbuilders. Before the war, one paid £1000 to £1500 to Hooper's for the coachwork on a long wheel-base chassis such as a Napier, a Daimler, or a



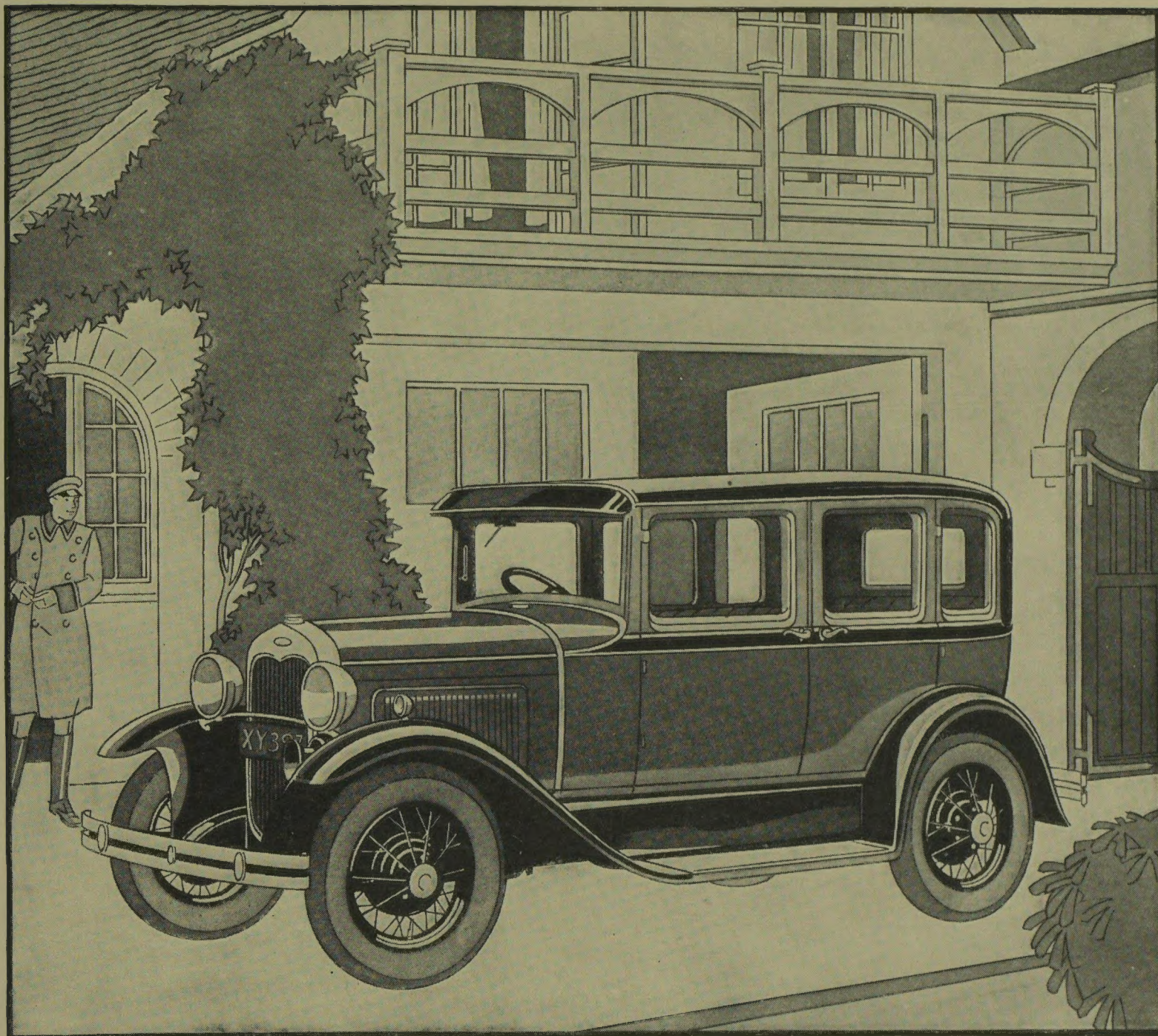
A MULLINER SPORTS LIMOUSINE FITTED TO A 40-50-H.P. ROLLS-ROYCE CHASSIS: A CAR OF QUALITY.

This car seats five. All bright metal parts are heavily silver-plated, and Triplex glass is fitted throughout. Among the extras supplied are Grebel silver-plated head-lamps, Lucas streamline wing lamps, silver-topped flask, an electric double screen-wiper, and interior clock.

Rolls-Royce for the best design of town carriage. To-day one can order a Hooper "Sedan" limousine body for a Phantom II. Rolls-Royce long chassis, and the price is only £895. I know, because I saw the bill. This carriage seats six persons including the driver, has a fixed leather hood at the rear, and a folding leather extension piece that rolls up over the driving seat; Hooper patent sunshine roof mechanism between the main doors; a division between the driving seat and rear compartment, with one large window to drop. This, with the sunshine roof, permits the owner to drive if he likes in place of the chauffeur, as with the window and the extension up it becomes a semi-open touring type of body, although a real smart town carriage. The window-frames are silver-plated, and the Hooper patent quick-action signalling window is provided to the off-front door. This particular "Sedan" was painted with

(Continued overleaf.)

THE NEW FORDOR SALOON



NEW BEAUTY FOR NEW FORD CARS

ANOTHER chapter has been added to the history of the New Ford Car.

To outstanding economy and dependability a new fresh beauty is now added and brought within the reach of everyone.

New gleaming rustless steel for the radiator shell, head lamps, hub caps, filler cap, scuttle band and tail lamp. • New roomy bodies. New deeper radiator. • New larger mudguards. • New smaller wheels with larger hubs and wider rims. • New larger tyres. New streamline moulding. • New colours. From the new deep radiator to the tip of the

curving rear mudguard, a new unbroken sweep of line and flowing grace of contour heretofore thought possible only in high price motor cars.

Spend a few moments to-day in the show-rooms of the nearest Ford dealer. Observe how new beauty, style and distinction have been added to the dependable new Ford cars.

Prices £180 (Tourer) to £245 (De Luxe Fordor Saloon) at Works, Manchester.

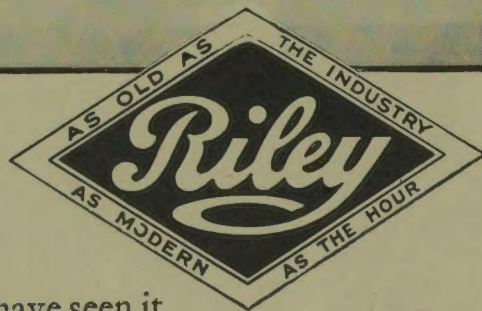
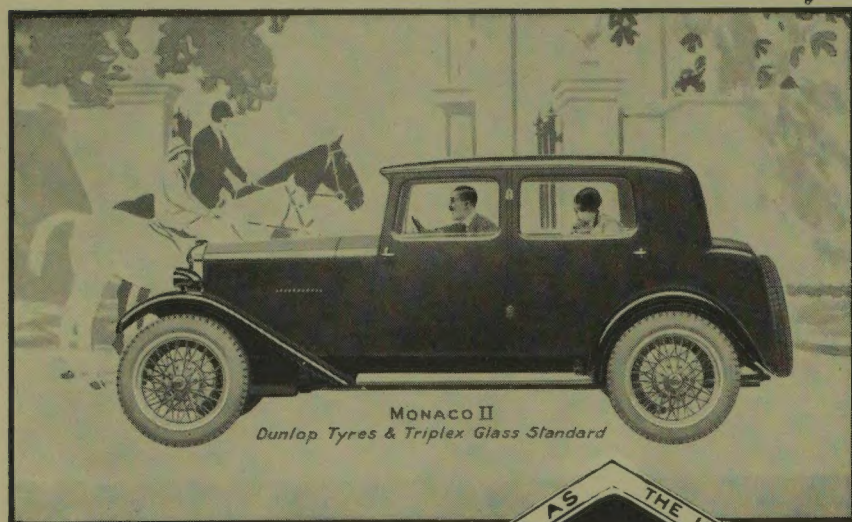
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The Colourful Riley!



You know it—you have seen it
—you can't mistake it on the road
can you? You have heard of its remarkable
performance—its safety—its speed—its ease
of control—its wonderful silent third—but
you may not have heard that to-day, "the car
that's set all the World talking" can be
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Four Different Colour Schemes

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when colour schemes have a fascination all
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valuable feature with the individualistic Riley)
is enhanced by the colour combination you
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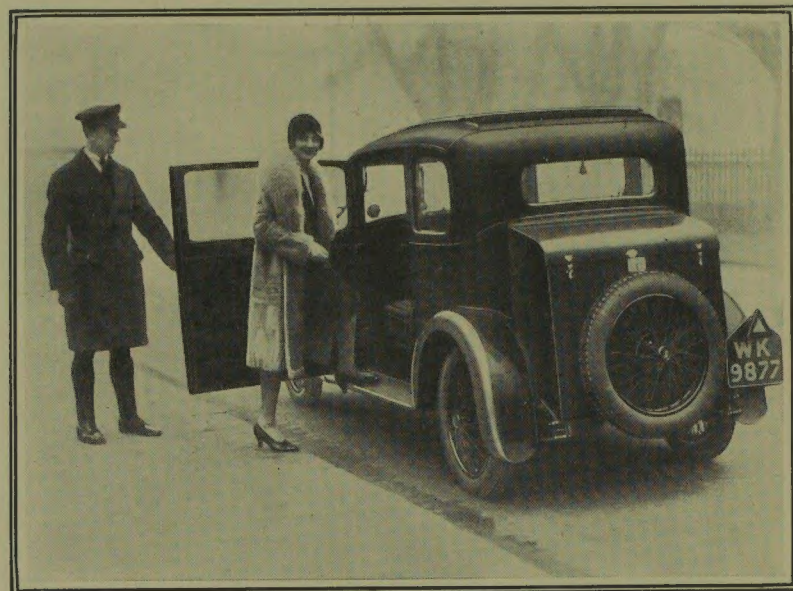
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London: 42, North Audley Street, W.1

and ask for catalogues and "The Riley Record"

(Continued.)

pastel blue body panels with a black roof, bonnet, scuttle and wings, making a very handsome picture with its graceful lines. Colour-schemes are chosen by the purchaser, and I must admit this was very taking. The interior was upholstered in grey woven leather cloth with black-and-white calf-skin overlay cushions. The driving seat was upholstered in mottled grey leather, and the interior woodwork was ebony veneer. I give the following details to show that, though prices are less, the equipment is better and more luxurious: two recessed companions with electric reading lamp over each, a bearskin rug on the floor, dictaphone for communicating with the driver from the rear com-



A NEW CO-OPTIMIST AND HER NEW CAR: MISS ELSIE RANDOLPH ENTERING HER 10-H.P. SWIFT "FOURSOME" COUPÉ.

Miss Elsie Randolph has recently joined the Co-Optimists, who, it may be recalled, opened a new season at the Hippodrome on April 4.

partment, Triplex glass to all windows and front screen, besides the usual complement of dashboard fittings, clock, speedometer, screen wiper, two horns, and a special three-lamp scheme with high-power head-lamps. Another Hooper carriage, an enclosed limousine, whose coachwork cost only £875, I saw fitted to a 35-h.p. six-cylinder Daimler long chassis. This carried seven persons including the driver, and it was equally luxurious.

"Silver Eagle" Sports Model.

The 1930 Alvis six-cylinder "Silver Eagle" surpasses in its characteristics and high value anything hitherto achieved by the makers, the Alvis Car and Engineering Co., Ltd., of Coventry. The new "Silver Eagle" sports model has a phenomenal performance that must be experienced by the driver to be believed. Better still, the performance will be maintained, as the car is built to stand up to a "caning" every day and all day long. Rated at 16.95 h.p. for its six-cylinder, 67.5 m.m. bore, and 100 m.m. stroke engine, it runs smoothly at all speeds without vibration, as the balancing is correct. That is why it develops so high a power as to make 80 miles an hour just a steady test, and not the gallop you might expect. The crank-shaft is built of heat-treated steel, duralumin connecting-rods, with anti-friction bearings die-cast in position, and the valves in the head of special steel. The cam-shaft and auxiliary drives are by a special chain on cut-steel gear-wheels, and are self-adjusting. The lubrication is given through a rotary gear pump, providing forced lubrication to the valve-rockers



THIRD IN THE 1930 AUSTRALIAN GRAND PRIX: MR. CYRIL DICKASON IN HIS AUSTIN "SEVEN."

Only nine of the twenty-two cars that started completed the course, and three were Austin "Sevens," placed third, fourth, and fifth. Mr. Dickason's time showed an average of 57 m.p.h. The Austin "Sevens" secured first, second, and third places in Class A (850 c.c.).

and push-rod ends. A water-pump of the centrifugal type helps to circulate the water through the honeycomb radiator and water jackets. A Solex carburetter with a special "hot-spot" induction pipe provides the gas mixture, while a polar inductor magneto provides the spark to the plugs to ignite it. The Alvis is one of the few remaining cars that retain a four-speed gear-box with a right-hand change speed lever. Personally, I am glad that this is so, as I believe there are quite a number of drivers who "funk" using their left hand for this job, and use the gear-box as little as possible if it is a central, left-hand change. A single plate clutch that gives no trouble and helps an easy gear change, a silent spiral bevel drive for the rear-axle, and a dynamo gear-driven, are other details that show the care taken in this design. The Alvis four-wheel brakes are excellent.

(Continued overleaf.)

Streaming down the Great West Road

—TWO THOUSAND CARS AN HOUR!

Over roads like this the Vauxhall, built for to-day's crowded thoroughfares, carries you safely and comfortably at marvellous *high average speed*

* * *

At the rate of two thousand cars an hour, traffic pours down the Great West Road during the week-end rush!

To-day there are nearly a million and a half cars on Britain's roads.

That is why it takes a car of *exceptionally high average speed*, built expressly for crowded roads, to avoid delays and hold-ups in the press of to-day's traffic — such a car as Vauxhall engineers have produced in the 1930 Vauxhall.

Wherever you drive, the Vauxhall maintains a higher average speed with greater safety and comfort than many cars costing far more.

For the Vauxhall will, without any hesitation, throttle down while in top gear to a walking pace, and yet from this pace get away again through the gears to a speed of 40 m.p.h.



On very sharp bends the long, soft springing, the exceptionally well-balanced steering and low centre of gravity make the Vauxhall particularly stable. If you are compelled to slow up on a bend it is usually because you cannot see round it, never because the Vauxhall would fail to hold the road.

in under 15 seconds; it is so well sprung and stable that it can corner at speeds that would be unsafe in many other cars; its four speeds and suitable gear ratios give it fast climbing on very steep, long hills.

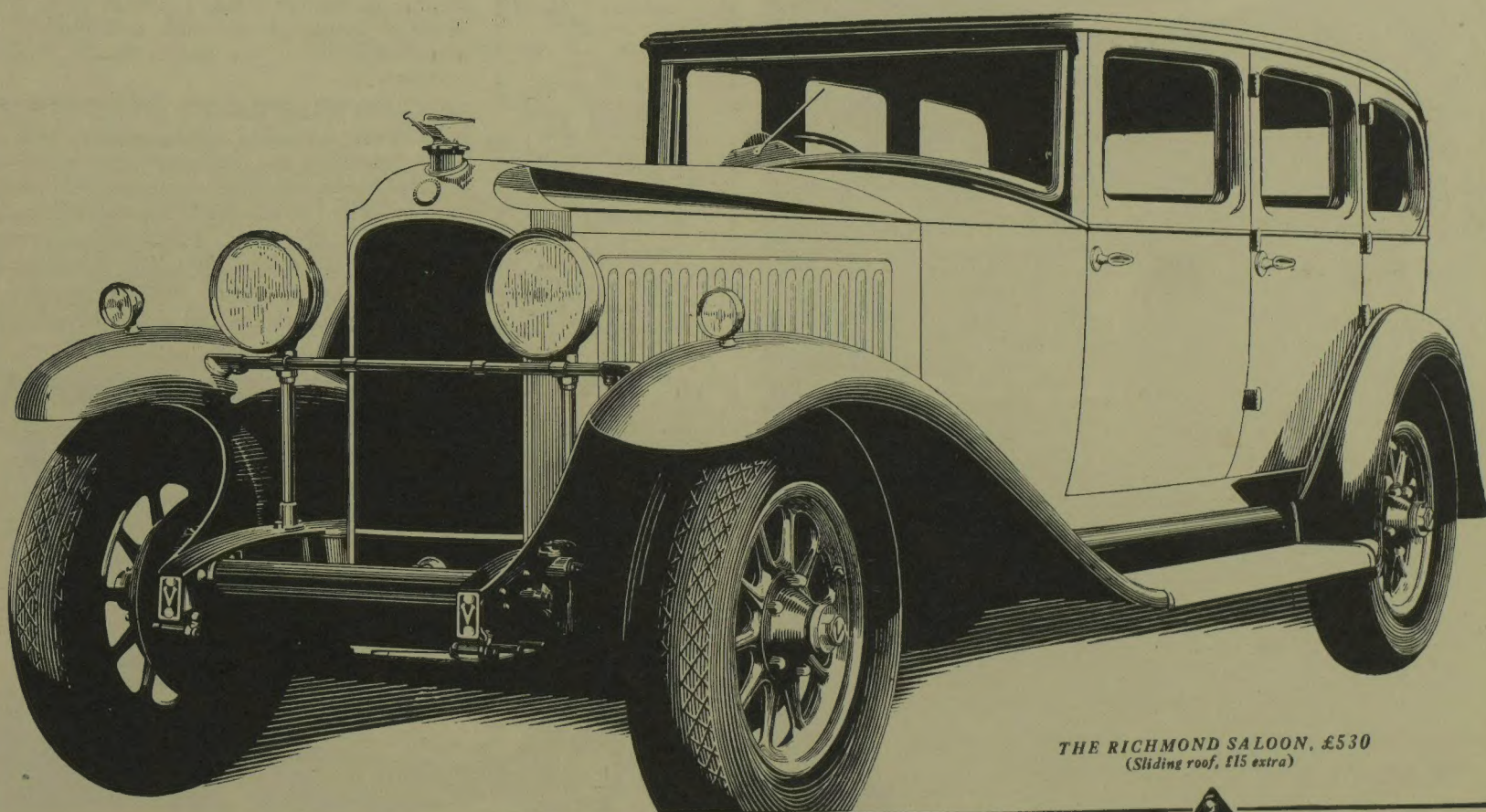
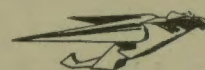
And, once in the open, it can wipe out distance with its 70 miles an hour or more of safe speed — safe because it is perfectly controlled by the famous Vauxhall brakes (far more efficient and costly than ordinary brakes).

And everything is designed for greater convenience and comfort. The pressure of the driver's foot on a pedal lubricates 28 points of the chassis at once.

Brakes, steering, gear-change, and controls are so finely adjusted that minimum speed is not tedious, and maximum speed becomes sheer joy. Hydraulic shock absorbers and amazingly fine springing make riding smooth and comfortable whatever the speed.

Experts agree that the sheer beauty of line and finish of the new Vauxhall models (built throughout by British workmen, from 97 per cent. British materials) places them in the very forefront among fine cars. There are six models, costing from £495 to £695. All are obtainable by the G.M.A.C. plan of convenient payments.

See the new Vauxhalls for yourself. The Vauxhall dealer in your neighbourhood will gladly let you have one to drive. Or write for particulars to Vauxhall Sales Department, General Motors Limited, Hendon, London, N.W.9. Complete range of models on view at 174-182 Great Portland Street, London, W.1.



THE RICHMOND SALOON, £530
(Sliding roof, £15 extra)

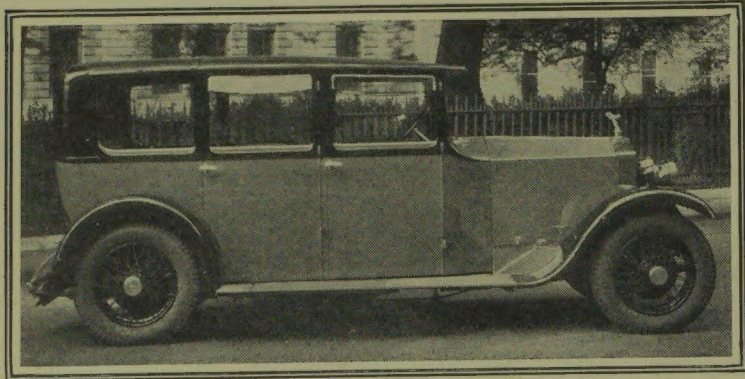
V A U X H A L L



Continued.]

High Class Sports Car.

Another high-class sports car is the new 30-h.p. six-cylinder Invicta, with its 88.5 mm. bore and 120 mm. stroke. This has overhead valves, dual magneto and coil ignition, two S.U. carburettors, and



AN ATTRACTIVE EXAMPLE OF CONNAUGHT COACHWORK: AN ENCLOSED LANDAULETTE FITTED TO A 20-25-H.P. ROLLS-ROYCE CHASSIS—1930 MODEL, WITH CENTRALISED LUBRICATION.

The car has many unusual features, including special cowls to the front dumb-irons and rear chassis-frame. There are comprehensive tool-boxes. The coachwork is priced at £690 complete. This carriage forms an ideal car for town or touring work, and takes six or seven persons comfortably.

has also a four-speed gear-box with right-hand change. This 4½-litre six-cylinder model, with a comfortable seating body, has a particularly fine road performance. Either the Invicta semi-cabriolet de ville, costing £1775, or the close-coupled saloon, priced £1650, are admirable cars with a fine turn of speed. I could not recommend a more suitable car at its price to give the road performance of the Invicta. Each group of three cylinders has its own carburettor and inlet pipes, so that any moment each carburettor is only supplying mixture to one cylinder at a time. In order to be sure that the carburettors shall synchronise, a small balance pipe is provided which keeps the two inlet pipes in communication. The Marles steering gives a light yet positive control, and girls find Invicta cars very easy to handle at speed. But as that quality has been officially proved by the award of the Dewar Trophy, I need make no further reference to it. The point I should like to draw attention to is that Invicta cars are for the motorist who has a fine appreciation of performance and the

manner it is attained. I admit it is a driver's car, but the passenger gets equal comfort, fast and yet smooth transport, with a steadiness on the rough Continental type of road that makes her or him very glad they own this British car of greyhound-like qualities. With a wheel-base of 10 ft. 6 in., a track of the standard cart-rut 4 ft. 8 in., and a ground clearance of 8½ in., you can take an Invicta over any sort of country a motor can possibly be asked to travel, roads or no roads.

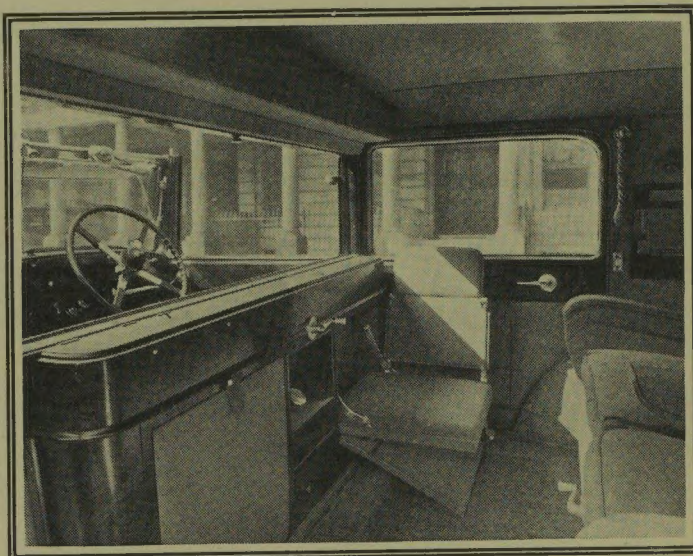
Moorland Sunshine Connaught Carriage.

The Connaught Motor and Carriage Co., Ltd., of Davies St., Berkeley Sq., W.1, have designed

some excellent coachwork for Invicta and other cars. One of their latest types is the Connaught patent Moorland four-door six-light sunshine saloon. The head or top can be easily opened or closed in under ten seconds, so this double-purpose coachwork serves as a

saloon when closed and a completely open tourer at the will of its occupants. The head is fitted with cornice rails, which ensure that the car is perfectly wind-and water-proof when the head is up and the car used as a closed carriage. A friend of mine bought one of these Moorland Sunshine saloons on a 20-h.p. six-cylinder Armstrong-Siddeley fitted with the automatic gear-change. He found it a delightful car, as the body, covered with a special fabric, matched the tones of the painted portions besides harmonising well with the leather upholstery. Café-au-lait was the colour-scheme, and it made an attractive mixture. There is one great benefit with this Moorland Sunshine saloon: you are perfectly independent of weather conditions. You start these April days for a run in perfect sunshine with the head down as a touring

car. At the first spot of rain, up goes the head, and the car is a saloon, snug and warm, as well as protected from the wet. As this type of coachwork can be obtained from £210, including adjustable seats and a full equipment, Triplex glass, garnish rails to windows, electric-lighted interior, and chromium-plated fittings for door-handles and exterior bright parts, according to the chassis that is to carry it, the price is very moderate for a coachbuilder's carriage to fit your personal needs. But, as I mentioned earlier, there has been no better opportunity than the present time to get great value in best coachwork at a most reasonable expenditure. Although this firm are doing a big business in Moorland Sunshine bodies, they are not idle in the limousine department. The Connaught landaulettes are increasing in favour on many chassis because of the great comfort in their riding qualities.



THE CAR THAT WON FIRST PRIZE IN THE RECENT CONCOURS D'ÉLÉGANCE AT CANNES: THE INTERIOR OF THE BARKER SEDANCA DE VILLE ON A 40-50-H.P. ROLLS-ROYCE CHASSIS.

This car was pronounced by the judges at the Concours to be far the most elegant car in the South of France. One of the occasional seats is seen in position, with the foot-rest underneath for the passenger in the rear seat. The foot-rest can be lowered independently. The "companions" are recessed, with a mirror at the back, and the lighting is given through the glass placed in the sloping top of the companion tray.

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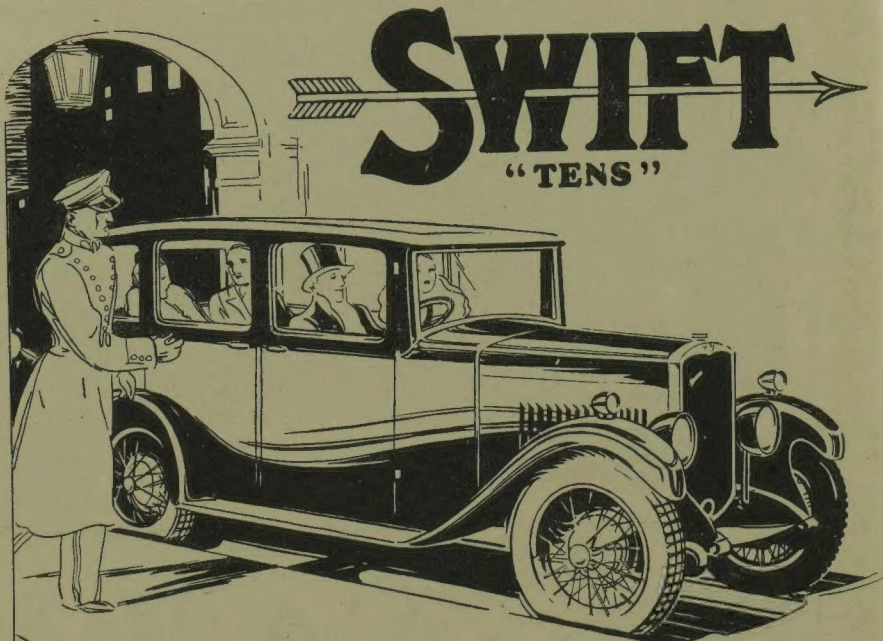
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"Paladin" Coach-built Saloon,	£285.
"Fleetwing" Sports Saloon,	£295.
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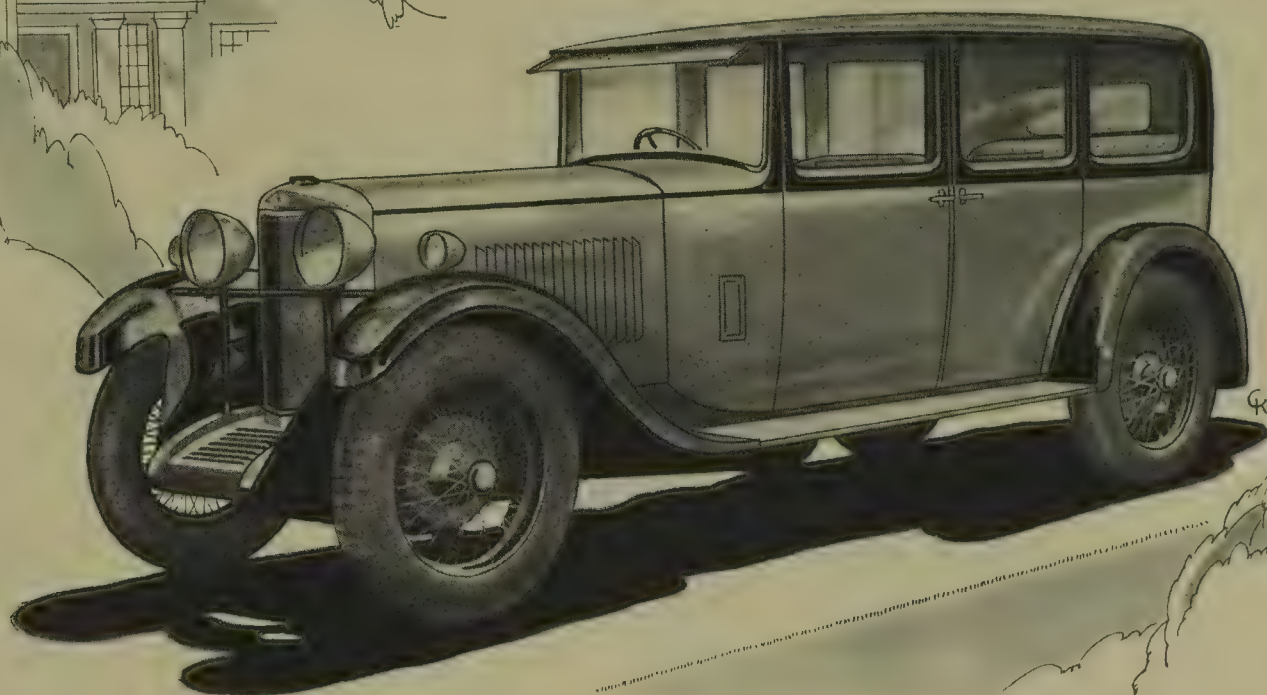
Let us give you a personal demonstration. This is the test by which we can convince you of the claims of the 10 h.p. Swift to YOUR consideration. Write for appointment and descriptive literature.



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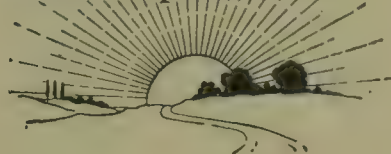
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The coachwork, in its infinite beauty of detail finish, graceful lines and spacious restful ease, may safely be said to equal the finest examples of coachbuilding art produced either in British or Continental shops. Both chassis and coachwork are the all-inclusive and intimate production of the Sunbeam factories.

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"**ROGUE HERRIES**," by Hugh Walpole (Macmillan; 10s. 6d.), is a diamond of many facets, all worked upon with extraordinary skill. It is a very long book, though not a word too long. It conveys the impression that the cutting and polishing process could have been carried on indefinitely; that there remains inexhaustible material in the story of the house of Herries. The period is the eighteenth century, and the Lake Country is the setting. These are eighteenth-century characters, and we are directed more than once



MR. HUGH WALPOLE,
Author of "Rogue Herries."

to remember that it was a brutal age. Between us and it there is a great gulf fixed. Gone for ever are the thigh-deep mire of the roads, the bull-baiting, the witch-hunting; and with them the solitudes in which Rogue Herries sought a savage refuge from himself. We can only play at being solitary in England now. But the isolation of a man's soul is not a matter of the age he lives in, and that is why there is so much that is passionately intimate in Mr. Walpole's study of Francis Herries and his son David, and the men and women who throng his pages. "Rogue Herries" is a great novel, a great jewel in the splendid diadem of English literature.

"**Kristin Lavransdatter**" (Knopf; 8s. 6d.) is another work of genius. It has suffered, inevitably, in translation. But not because Charles Archer and J. S. Scott have not translated it well—no one could have managed a difficult task better. It is the best-known of

Sigrid Undset's famous tales of mediæval Norway. Kristin is the woman of her own time who is not less the woman of all time. She is inset into the Norway of the thirteenth century, and the detail is vastly rich and vigorous. The clearness with which we are able to visualise her is the surest testimony to the creative prowess of Mme. Undset. The book is a trilogy. It is the Book Society's choice for the month, and its first appearance in English is an event of distinction.

The woman's war-book arrives in "Not So Quiet," by Helen Zenna Smith (Marriott; 5s.). It is pitched in the key with which we have been made familiar. It is a book of the horrors of war, as they were seen and experienced by the women ambulance drivers. Their bodies were under-nourished and overworked; their spirits were wrung by the spectacle of shattered men, and ground to powder by a bullying commandant. Their camaraderie expressed itself, according to Miss Smith, in contempt for social inhibitions and a frank indecency of speech. Her tone is a demonstration of the effects of intense nervous strain. The book contains, of course, a cumulative indictment of the politicians who make war and the people who conduct its operations. "It astounds me," says Miss Smith in one chapter, "why the powers-that-be stipulate that refined women of decent education are essential for this work." And then in the next chapter she proceeds, "all cases agree that women drivers are ten times more thoughtful than the men." Which appears to be the answer. There are other inconsistencies; but the bitter sincerity of the writer is incontrovertible.

The sea-story of Hermann Rossmann, "Claus the Fish" (Peter Davies; 3s. 6d.), is a fantasy. Claus was an amphibian, married to a wholly human wife who forsook him for a man of her own breed. He had been brought to the fishing village by seal-fishers, who found him among the rocks, a small, round creature covered with golden down, clinging to the teats of a great dead seal. What was he? Gritta knew no more than he. He was web-footed; she had cried upon him that he was a fish when they had been children playing together on the sand. When he discovered her unfaithfulness he returned to the sea, a drowned fisherman who dreamed—a fish indeed. It was the sea creatures that received him, and he was death to the beautiful girl who sank down to him under the waves. The author leaves the riddle of Claus unsolved. Its perplexity is not vexatious, because the appeal of the story lies in the word-painting of skies and oceans, and gigantic surges and the swell of the trade winds, and in the charm of Herr Rossmann's vision. It is a slim little volume, and a romance of a singular and refreshing fascination.

The new P. C. Wren novel is a thriller which is not as other thrillers are. That is to say, "The Mammon of Righteousness" (Murray; 7s. 6d.) is concerned with grisly death in a London flat, but you come to it by way of the outposts of Empire. The affair of Giovanna and the death box takes place in London, and is related in "The Inner Book"; the elucidation of the mystery



MR. THEODORE DREISER,
Author of "A Gallery of Women."

is to be found in "The Outer Book," which gives you both the beginning and the end of the narrative as related in Africa. It is an excellent mystery, and the strong point of it is that one of the African comrades saw the action that created it, without knowing what it was he saw. This will be a popular book with the people who like sensational fiction, but are getting bored with the machine-made detective and his too-tangled clues.

"The Cotswold Chronicle," by Alice Massie (Besant; 7s. 6d.), is a very pleasant love story. It beguiles you into the Cotswold country, which in itself is sufficient inducement to sit down and continue reading. Miss Massie's lovers—sensible people!—walk through the loveliest bits, in spite of the opening misadventures of the motoring parent. Nobody in this novel is analytical, nor is there any excoriating realism. As for the names of the old gray towns and villages, they ring in the ears as sweetly as the bells of Campden Church. And it is spring when the tramping party walk, Saperton way, through Cirencester Park. A simple tale, told with a bubbling zest; that is "The Cotswold Chronicle," and to say as much should be sufficient. It ought to be added that, although it describes the country with careful art, it is not open to the reproach of reading like a guide-book.

The excellent book of Charles L. Freeston on "The Roads of Spain" (Toulmin; 10s. 6d.) can be warmly commended to motorists, to whom it is addressed. Here, says Mr. Freeston, is the new touring paradise; and he goes on to illustrate the invitations in his text and with photographs and a key map. As the Spanish Ambassador writes in the Foreword, this is a complete and living

description of Spain, with the addition that it is eminently practical, and shows you how to get there. His Excellency adds that Mr. Freeston does a great service to Spain by killing for ever the legend of the bad roads. The road-building achievements of the special Road Board will be a revelation to the majority of English motorists. The early adventurers who tried to tour in Spain came back disheartened. Mr. Freeston, in the course of a recent journey covering 5000 miles in Spain and Spanish Morocco, found that widespread improvements had been effected, and that a Spanish tour can be now a pilgrimage of practically constant delight. The photographs tell their own tale of the beauties of the country. Mr. Freeston's convincing narrative should re-establish the traveller's confidence in the pleasures to be found in a Spanish motoring holiday.

Theodore Dreiser's "Gallery of Women" (Constable; 10s.) is built on

MAJOR P. C. WREN,
Author of "The Mammon of Righteousness."

the philosophic foundation that gives his work its acute meaning. The women whom he passes in review are observed profoundly; he is never superficial, even when he is dealing with their most ephemeral moods. The lightest of them present the deepest enigmas. The avid pursuit of pleasure, the pathos and futility of their bravado, the attachment to "homes" and "possessions" behind which they entrench themselves; this is the inspiration that has driven him to set their variant lives on record. Passion and lust and greed and yearning urge them on, in the endless attempt to grasp the fulness of being. The women themselves are unconscious of the immensities of their tragedy—and all these portraits are tragic at the heart. One of the features of "Gallery of Women," the one that makes it a book impossible to skim through or set aside, is that Reina and Olive and Lucia and Albertine and the rest are intensely individual. Mr. Dreiser knows them too nearly to fix them as types, although he draws each of them from some very well-defined enclosure. Ernestine, to take but one example, is a Hollywood product, very distinctly a Hollywood product. The marks of her sophistication are apparent enough. But, though she became something of a personage in the fantastic world that is the motion-picture industry, it is not the movie-star dwelling in publicity-land who lays hold on you from the printed page. It is the solitary pilgrim of life. And there is the key to the greatness, the depth, the powers of Theodore Dreiser.



MR. HERMANN ROSSMANN,
Author of "Claus the Fish."



MME. SIGRID UNDSET,
Author of "Kristin Lavransdatter."

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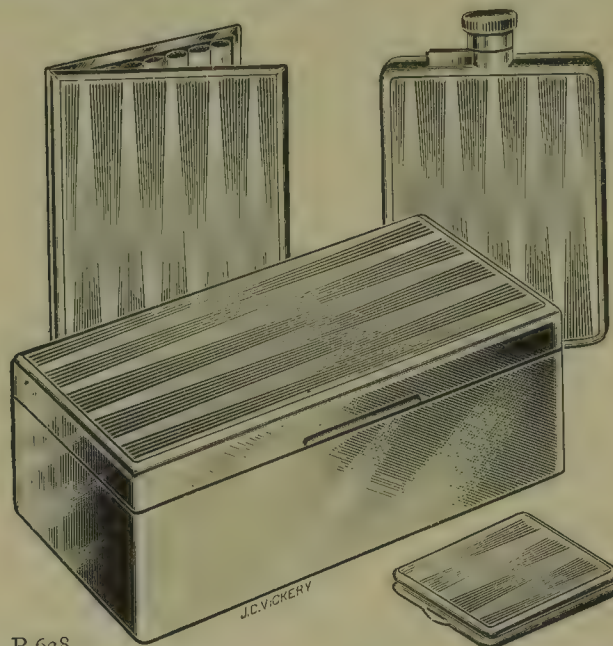
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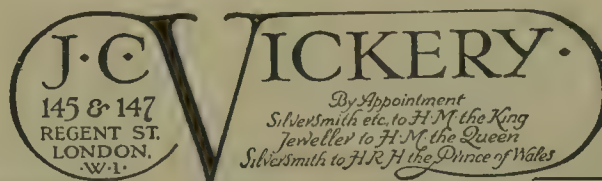


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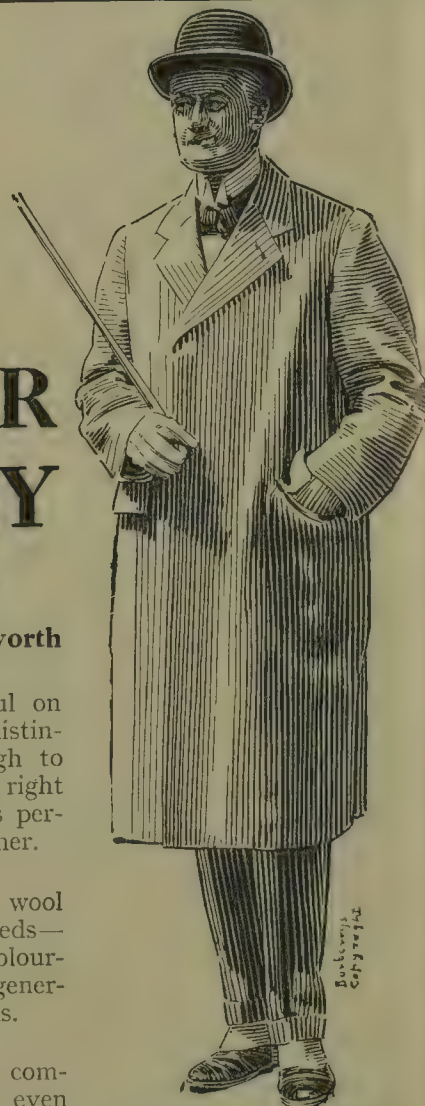
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REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, APRIL 12, 1930.

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**PENGUINS WITH NO FEAR OF MAN: A FAMILY GROUP UNCONSCIOUSLY POSING BEFORE THE CAMERA—
AN INCIDENT DURING SIR HUBERT WILKINS' RECENT EXPEDITION TO THE ANTARCTIC.**

Here and on three other pages in this number we publish some very interesting photographs (among the first to reach this country) illustrating the adventures of Sir Hubert Wilkins and his party, by sea and air, during his recent expedition to the Antarctic. Returning to civilisation, Sir Hubert arrived on March 19 in New York. The picturesque photograph above shows how tame and confiding are the Antarctic penguins. On another occasion, however, some of these birds

were alarmed by the explorer's seaplane in flight above them. Describing the incident, he writes: "Suddenly my attention was drawn to objects beneath us. It seemed that two men were running for their lives . . . but we saw that they were great emperor penguins. From the air they looked exactly like the wild Siberians we saw running helter-skelter from the shadow of the 'Graf Zeppelin' as we crossed the northern wastes on its round-the-world flight."

EXPLORING ANTARCTICA BY AIR: PIONEER PHOTOGRAPHS TAKEN DURING SEAPLANE FLIGHTS BY SIR HUBERT WILKINS.



NEW LIGHT ON THE SOUTH POLAR CONTINENT BY MEANS OF AERIAL PHOTOGRAPHY: A WONDERFUL PANORAMA OF BEASCOCHEA BAY, OVER THE 9000-FT. HIGH PLATEAU OF GRAHAM LAND TO THE WEDDELL SEA—ONE OF SEVERAL



TAKEN BY SIR HUBERT WILKINS FROM A LOCKHEED-VEGA MONOPLANE, PILOTTED BY MR. AL CHEESMAN, DURING THEIR FLIGHT EXPEDITIONS IN WHICH A LONG STRETCH OF ADDITIONAL COAST-LINE WAS CHARTED FROM THE AIR.



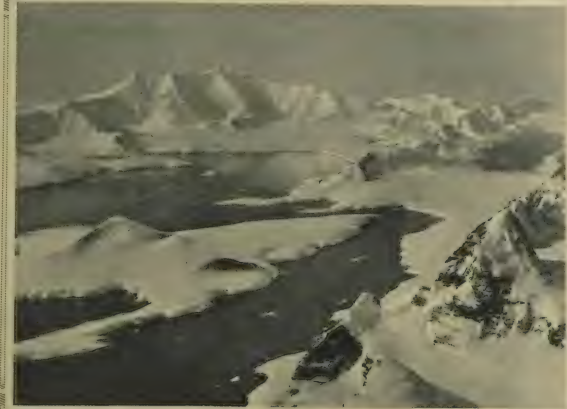
CHARCOT LAND FROM THE EAST: A PHOTOGRAPH FROM A SEAPLANE (A WING OF WHICH IS PARTLY VISIBLE) DURING ONE OF THE FLIGHTS WHICH PROVED THAT THIS TERRITORY IS AN ISLAND.



ANIMAL LIFE AMID THE ILLIMITABLE WHITE WASTES, AMID A VAST EXPANSE OF PACK-ICE, PHOTOGRAPHED



OF THE ANTARCTIC: A SEAL IN ITS NATURAL HAUNTS DURING THE WILKINS EXPEDITION.



LOFTY MOUNTAIN-RANGES AND LAND-LOCKED CHANNELS IN THE REGIONS OF THE SOUTH POLAR CONTINENT EXPLORED BY THE WILKINS EXPEDITION: AN AIR PHOTOGRAPH SHOWING (IN CENTRE) PORT LOCKROY.

As noted under the photograph on our front page, Sir Hubert Wilkins, the famous explorer, has recently returned from his expedition to the Antarctic, where he made hazardous seaplane flights which resulted in a great extension of knowledge concerning the South Polar Continent. His discoveries will be represented in the forthcoming British Polar Exhibition, to be held at the Central Hall, Westminster, from July 2 to 15. Here it will be shown that, whereas in the Arctic the wide and deep North Polar sea is almost surrounded by continental lands, the South Pole is situated in the middle of a vast and lofty continent surrounded by a tempestuous ocean. The Antarctic (unlike the Arctic) has no rivers, lakes, soil, trees, flowers, land animals, or human inhabitants; but, being apparently free from germs, it has been called "the greatest untapped reservoir of health left to the human race." Most of its 5,000,000 square miles still remains to be

explored. In an account of the last seaplane flight before his return, Sir Hubert Wilkins writes: "That flight gave us the information which we wanted to learn—that it would be hopeless to try to establish a meteorological station in that important area by means of a surface ship. The ice conditions were such that submersible vessels could easily travel under the ice, finding frequent openings through which to emerge. A submarine would afford the most economical and certain means. . . . Flying low over the ice, we reached the 'Scoresby'. . . . We had completed the main object of our investigations in Antarctica, so . . . we edged our way along the ice toward Deception Island (the expedition's base). . . . Never once did the seas calm sufficiently for a take-off. We carried out a long series of scientific and biological observations, penetrating in some longitudes farther south than any vessel had ever been before."



By G. K. CHESTERTON.

THE miraculous Power of Prophecy is even more commonly claimed in modern than in ancient times. It is not confined to Old Moore; and Old Moore is not really very old. There are any number of Young Moores growing up everywhere, to take their part in the business of the old firm, and foretell those future events which are normally hidden from mankind. One of these Young Moores is a certain Professor Joad, who has recently been given great prominence in the popular Press. It is only fair to say that, while Old Moore was often ingeniously vague, Mr. Joad is very precise. He knows the exact date, as well as the exact occurrence. He wrote the other day an article on religion, in which he said that in some hundred years' time science would probably give the final *coup de grâce* to religion. Religion has another century to run, and then it will really be killed at last. It is just as well to know these things.

It is true that, in the context, Mr. Joad so far weakens in the firmness of the Prophetic Office as to suggest that he is referring to what he calls Organised Religion. I have never been able to understand why men of science, or men of any sort, should have such a special affection for Disorganised Religion. They would hardly utter cries of hope and joy over the prospect of Disorganised Biology or Disorganised Botany. They would hardly wish to see the whole universe of astronomy disorganised, with no relations, no records, no responsibilities or the fulfilment of this or that function, no reliance on the regularity of this or that law. Mr. Joad would be mildly surprised if I welcomed Inorganic Chemistry but forbade Organic Chemistry, because the latter had organs to organise it. The truth is that, in supernatural things as in natural things, there is in that sense an increase of organisation with the increase of life. There is, indeed, a dead mechanism that men often call organisation. But it is nowadays much more characteristic of secular than of spiritual movements. In short, all this modern cant against organised religion is a highly modern result of disorganised reason. Men have not really thought out the question of how much or how little organisation is inevitable in any corporate action, and what are its proper organs. They merely think they can sling any cant at religion, being under the highly comic delusion that it will be dead in a hundred years.

But there is another point that is even more comic, and that is that, whatever Mr. Joad may know about religion, he does not seem to know much about recent science. In dwelling fondly on all that will happen to science in the next hundred years, he seems to have forgotten to notice anything that happened to it during the last hundred years. He has especially neglected everything that has happened

to it in the last two or three years. It is quite true that in Victorian times (the times in which most men of this school are still living) there was some tendency to oppose material hypotheses to mystical ideas. At this moment the material hypotheses are mystical ideas. They are incredibly and unthinkably mystical; they are much too mystical to be called material. They are certainly not sufficiently material to make anybody a materialist. The Mighty Atom, as a Victorian novelist called it in the days of its might, was a hard objective thing like a bullet, a bullet that could really be fired off at the clergy from the anti-clerical gun. But how are the mighty atoms fallen, and the weapons of materialism perished! The Electron, as now expounded, is much more of a mystery than the Trinity. It is even, as Mr. Joad might express it, much more of a contradiction than the Trinity. It has not, strictly and exactly (we are anxiously

have been very much surprised to learn that science had not destroyed religion by A.D. 2030. But they would have been still more surprised to learn that science had destroyed the indivisible Atom, had broken through the Conservation of Energy, had cast doubts on the principles of Newton and reacted everywhere against the hypothesis of Darwin. Science is perfectly right to go on changing its mind if it sees reason to do so. But the more it changes the less the Young Moore can prophesy what it will do in a hundred years. And the more it changes as it is changing now, the less likely it is that his particular prediction will be fulfilled. If a man starts out on his wanderings from Westminster, avowedly intending to wander at his will, it is rather ridiculous to say that in half an hour he must arrive in Fleet Street, because he set out walking towards Sloane Square.

Of course, I really know quite well how matters stand with Mr. Joad. He is a young man doubtless highly instructed and highly intelligent, and doubtless perfectly sincere, but the victim of the nonsensical newspaper habit of dragging anybody who has distinguished himself in anything into a vague and vapouring campaign against "creeds." He has probably never heard anything about the creeds, except the empty claptrap now current among the creedless. He doubtless does believe that religion will die, because he is ignorant of the reasons that make it live. If this were the place (either in the matter of space or special adaptability) for taking each of the beliefs in turn, and explaining why thinking men believe it, I have no doubt that Mr. Joad would



THE ROYAL ACADEMY SELECTION COMMITTEE AT WORK: CHOOSING THE PICTURES THAT WILL BE SHOWN AT THIS YEAR'S EXHIBITION.

In the front row (from left to right) are seen Mr. Algernon Talmage, R.A., Mr. S. Melton-Fisher, R.A., Sir William Llewellyn, K.C.V.O., P.R.A., Sir Herbert Hughes-Stanton, R.A., Mr. Bertram Priestman, R.A., and Mr. Richard Garbe, A.R.A. Standing (left to right) are Mr. L. Campbell Taylor, A.R.A., Mr. Philip Connard, R.A., Mr. W. R. M. Lamb, M.V.O. (Secretary of the Royal Academy), and Mr. Malcolm Osborne, R.A. Sir William is seen holding the D., which means Doubtful, and calls for later consideration of the work. A. shown thus means Accepted. X. means Rejected. Seeing one or the other, the master carpenter in attendance registers the verdict in chalk.

told), anything like a size or a material existence; but the nearest approach to measuring it is to say that each Electron fills all Infinity. Questions have also been raised, I believe, about whether there is any Infinity for it to fill; but contradictions of that sort are a trifle to the recent school of rationalism. The truth is that, according to the latest science, it is impossible for Physics to go any further without fading into Metaphysics. The Electron is rather a mathematical idea than a material object; it is a principle of energy acting, in the normal sense, upon nothing, or nothing that can be expressed in terms of anything. In fact, about the nearest approach to the very latest speculations of the physicists is the ancient formula that it was out of Nothing that God made the world.

Now, that sort of science is not going to pursue so calculable a course that anybody can say it will destroy religion in a century. In any case, it may advance anywhere; and, at the present moment, it is advancing the other way. There were, indeed, venerable Victorians, of the agnostic sort, who would

learn a great deal and be considerably surprised. It is not against him personally that I protest here; for he only talks as do a million others, about a matter they have never taken seriously and therefore never tried to understand. What I protest against is the prevailing fashion, in the Press and elsewhere, of parading all this perfectly natural indifference and ignorance as if it were a sort of impartiality. A judge who had listened to both sides might really, in many cases, come to the conclusion that some squabble between sects was barren and futile. But it is the judge who has listened to neither side who now commonly talks of the barren squabbles of the sects. And the impartiality of the stone-deaf is at least as barren as any squabble. Anyhow, at this rate, it will not be Science that kills belief in a hundred years. It will be Nescience that kills it, without even looking at what it kills. It will be a sort of supreme stupidity, that boasts of having studied everything except the thing that it criticises. That is the most and the worst that the modern mood could do, if it could last. But Science, that free and noble spirit, has already broken free and is turning to the light.

AIR SURVEY IN THE ANTARCTIC: INCIDENTS OF THE WILKINS EXPEDITION.



AMONG THE ICEBERGS OF THE SOUTH POLAR SEAS: ONE OF SIR HUBERT WILKINS'S SEAPLANES ABOUT TO START ON A FLIGHT OF EXPLORATION FROM BESIDE HIS SHIP.



WEATHER-WORN ICEBERGS IN THE ANTARCTIC: A TYPICAL EXAMPLE OF FORMATIONS WHICH, SEEN FROM THE AIR, SOMETIMES GAVE A DECEPTIVE APPEARANCE OF LAND BY REFLECTION ON THE WATER.



THE SS. "WILLIAM SCORESBY" IN MUSHY PACK-ICE: THE STEAMER FROM WHICH SIR HUBERT WILKINS MADE SEVERAL FLIGHTS BY SEAPLANE. (NOTE THE WING OF A MACHINE VISIBLE ON BOARD THE VESSEL.)



THE BASE OF SIR HUBERT WILKINS'S ANTARCTIC EXPEDITION, WHICH LATELY RETURNED: DECEPTION ISLAND—CLEARING SNOW WITH A CLEVELAND TRACTOR AND "FRESNO."



WHERE AN AEROPLANE HAS TO BE WELL WRAPPED UP FOR TRANSIT: ONE OF THE MACHINES TAKEN TO THE ANTARCTIC BY SIR HUBERT WILKINS LYING IN THE SNOW.

These interesting photographs by Sir Hubert Wilkins, and those on three other pages in this number, illustrate the second Hearst-Wilkins Antarctic Expedition. From his base at Deception Island, an old whaling station, Sir Hubert flew by seaplane some 600 miles southward, charting new land and making observations. Rough weather and fog made flying very hazardous. In an account of his last flight, he writes: "On February 1, in conditions dangerous enough to cause great anxiety, we launched the seaplane. Mr. Cheesman was at the controls and, dodging

the scattered ice, managed with great skill and courage to get the machine into the air. We soon lost sight of the 'William Scoresby,' but an iceberg near by, to which some mud was clinging, made a conspicuous landmark. . . . The weather ahead looked forbidding, and a big snowstorm lay right across our path. . . . In the frozen cloud we had a peculiar experience. The temperature rose and damp air filled the cabin of the seaplane with fog like thick smoke. . . . the atmosphere cleared. Cheesman excitedly drew my attention to a dark mass looming through the grey mist. . . . We hurried on to what we thought would be a great new land discovery. Great was our disappointment when we discovered that what 'must be land' was merely icebergs casting a reflected glow on those dark inland waters."

ART—NOT "MONSTROSITIES": SOME INSPIRING PROTOTYPES FOR NEO-PRIMITIVES.



FROM THE SEPIK RIVER, NEW GUINEA: (LEFT) A BETEL-NUT BOX WITH FINELY CARVED CROCODILE FINIAL (26½ IN.); (RIGHT) BETEL-NUT BOX WITH PHOENIX-LIKE BIRD ON CROCODILE HEAD (30½ IN.).



FROM NEW GUINEA: (L.) PAINTED MASK, WITH PIERCED EARS HUNG WITH ORNAMENTS (16 IN.); (R.) HUMAN SKULL INLAID WITH SHELLS, WITH HUMAN HAIR, AND PAINTED RED AND WHITE.



SOMEWHAT "REPRESENTATIONAL": A CAMEROON WOOD MASK COVERED WITH SKIN; EYES INSET WITH METAL; PLAITED BASKET-WORK ON HEAD (10½ IN.).

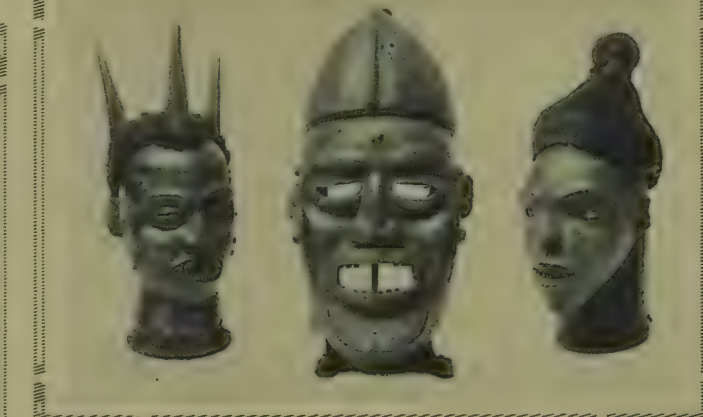
in the category of savage monstrosities to be regarded only as of ethnographical interest, but that they should be accepted as works of art. The old question of what is or what is not a work of art is immediately raised. To those whose eyes were strictly schooled in the appreciation of classical art, and to those who looked in art for the faithful representation

These interesting examples of native carving and decoration from New Guinea and the Cameroon will be included in a forthcoming sale, to be held at Sotheby's on April 30, of an important collection of Oceanic, African, and American Art, comprising a fine series of Papuan, Melanesian, and Polynesian objects, carvings from Zululand, the Bissagos Islands, and the Ivory Coast, Peruvian pottery, and carvings from Mexico. A note in the Catalogue states: "The collector expresses a strong opinion that such specimens should not be placed

(Continued opposite.



NEW GUINEA CARVING: (LEFT TO RIGHT) A WOODEN SHIELD WITH HUMAN MASK, PAINTED RED, BLACK, AND WHITE (53 IN.); WOOD FIGURE (PAINTED TO REPRESENT TATTOOING) SURMOUNTED BY A BIRD (68 IN.); AND A LARGE WOOD DANCING MASK, WITH CURVED AND POINTED NOSE, TOUCHED WITH RED PIGMENT (21 IN.).



ART IN THE CAMEROON, WEST AFRICA: (L. TO R.) A WOOD CEREMONIAL MASK COVERED WITH SKIN AND HUMAN HAIR, WITH THREE HORNS (16 IN.); CEREMONIAL MASK COVERED WITH ANIMAL SKIN; HELMET HEAD-DRESS (19 IN.); CARVED MAN'S HEAD WITH WIG OF NATURAL HAIR (12 IN.).

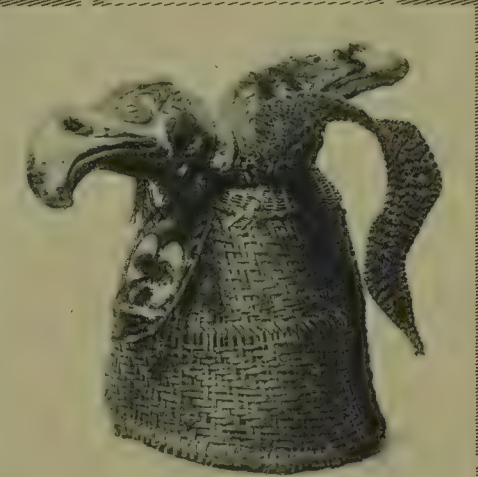


SUGGESTING ATLAS: A CAMEROON WOODEN STOOL, WITH TWO HUMAN FIGURES BELOW AND TWO ABOVE ALMOST COVERED WITH BEAD-WORK (TOTAL HEIGHT, 53 IN.).

GEMS OF THE ARCHAIC SCHOOL OF SCULPTURE IN AFRICA AND NEW GUINEA.



FROM NEW GUINEA: (LEFT) A WOOD HEAD-REST CARVED WITH HUMAN HEADS AT ENDS, AND MASKS BELOW (27 IN.); (RIGHT) BETEL-NUT BOX WITH PHOENIX-LIKE BIRD ON CROCODILE HEAD (24½ IN.).



A NEW GUINEA HELMET OF BASKET-WORK, SURMOUNTED BY A TOUCAN-LIKE BIRD WITH BASKET-WORK WINGS; AND (IN FRONT) A HUMAN MASK OF THE SAME MATERIAL (16 IN. HIGH; 25 IN. WIDE).



FREE FROM "REPRESENTATION": CAMEROON MASK WITH HOOKED NOSE, PENDULOUS CHEEKS, BULBOUS FOREHEAD, SURMOUNTED BY A HIGH-DOMED PIERCED-WORK TOP (35 IN.).

(Continued.)

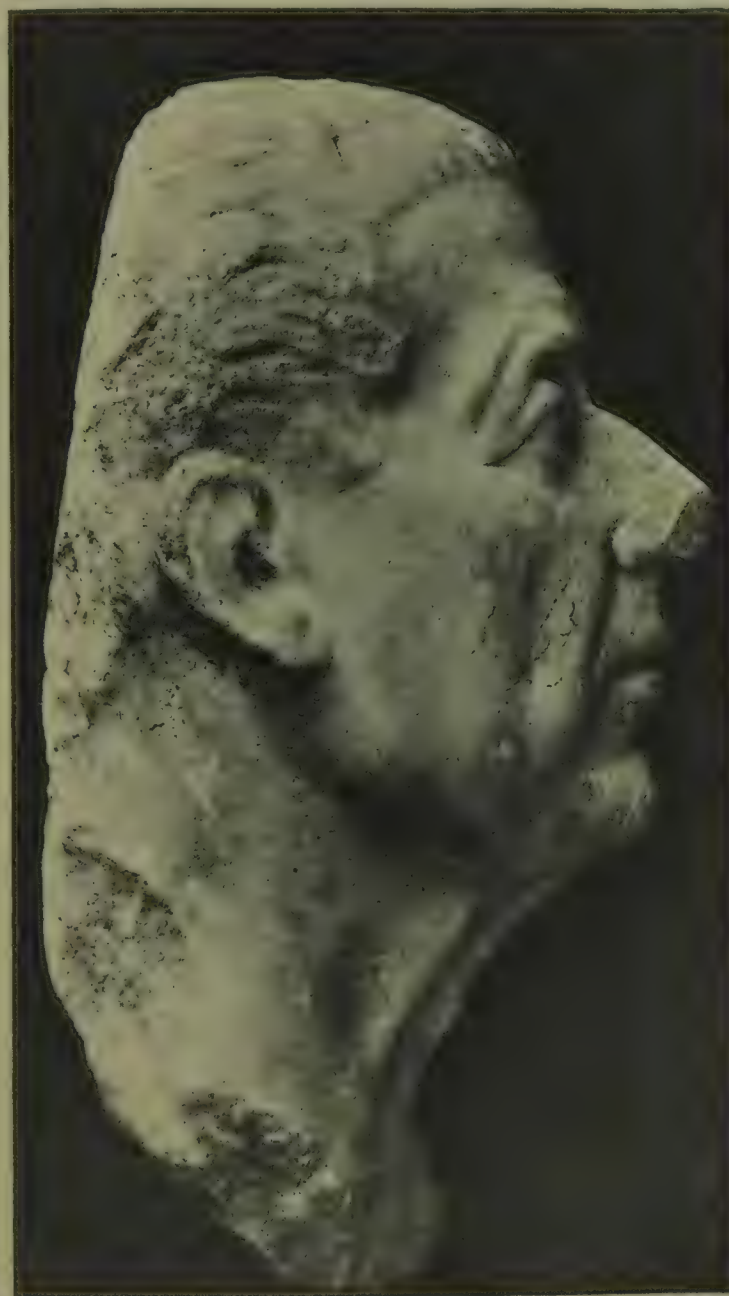
of natural objects, archaic forms were displeasing. It is, however, safe to say that for some time past a much wider interest has been taken in the work of primitive peoples, whether found in excavations of ancient sites many thousand years old, or in so-called savage objects of our own time, the origin of which may be based on the very remote past. At present, indeed, there is a strong leaning towards the archaic and primitive in art, and thus the claim of this collection to be styled 'Asiatic, Oceanic, and American Art' may not be unjustified." In the light of these observations, it would seem equally justifiable to suggest that some modern artists, who display such a leaning towards the archaic and the primitive, may find inspiration in the manner, if not in the matter, of the striking examples here illustrated.—[BY COURTESY OF MESSRS. SOTHEY AND CO.]

DISCOVERIES OF UNIQUE INTEREST AT THE BIRTHPLACE OF PLAUTUS: SARSINA, A LANDSLIDE-BURIED TOWN.

PHOTOGRAPHS BY THE ARCHÆOLOGICAL DIRECTOR OF BOLOGNA, DR. AURIGEMMA,
SUPPLIED BY PROFESSOR HALBHERR.



IN THE SARSINA NECROPOLIS, WELL PRESERVED IN A THICK STRATUM OF MUD CAUSED BY A LANDSLIP THAT OVERWHELMED THE TOWN IN ANCIENT TIMES: MONUMENTAL TOMBS OF THE MURCIAN FAMILY.



A FELLOW-CITIZEN—PERHAPS CONTEMPORARY—OF PLAUTUS: A HEAD OF A SARSINIAN FROM A STATUE IN THE NECROPOLIS, ONE OF THE BEST EXAMPLES OF PORTRAITURE FROM ROMANISED PROVINCIAL ITALY.

ONE OF THE FINEST MONUMENTS DISCOVERED IN THE NECROPOLIS OF SARSINA, SHOWING THE ADAPTATION OF GREEK ART BY EARLY ITALIAN SCULPTORS: THE CENTRAL PART OF THE MAUSOLEUM OF MURCIUS OBULACUS, WITH ITS FRAGMENTS RESTORED TO THEIR ORIGINAL POSITIONS.

IN sending us these photographs, Prof. Halbherr writes: "The great works undertaken on the initiative of Signor Arnaldo Mussolini, brother of the Duce, to supply water for electric installations in the Savio Valley, between the north-eastern slope of the Apennines and the city of Cesena, have led to the discovery of the necropolis attached to the ancient town of Sarsina, the birthplace of the comic poet Plautus. It dates from Roman Republican and early Imperial times, and consists of two rows of tombs running on both sides of a suburban road. Most of them are of an unparalleled monumental grandeur, rivaling in majesty and richness of decoration the great

mausoleums of the Appian Way in Rome and the well-known examples on the coast of Roman Africa. Several tombs at Sarsina reached a height of 30 ft. and more. Others, in the shape of small temples or shrines, were adorned with columns and statues, and many bear inscriptions revealing the names of men and women of the best families in the town. Some marble heads are among the most characteristic portraits of the Republican period, and show the strong, hard, and expressive type peculiar to the Italian provincial stock. The town of Sarsina was an early Umbrian foundation, which became Romanised about three centuries

before the Empire. The poet Plautus, the most distinguished among its citizens, was born there in 251 B.C. In the Imperial epoch, owing to a landslide, which caused the deviation of a river, the place was submerged under a thick stratum of mud. . . . This is the reason why the necropolis of Sarsina has been discovered in an exceptionally good state of preservation. The excavations, which are to be continued in several further campaigns by the Superintendent of Bologna, Dr. Aurigemma, will extend to the town itself, and promise to reveal the configuration of an early Italian settlement in the Northern Apennines."



AN ACROTIERUM IN THE FORM OF A FLUTED VASE: THE APEX THAT CROWNED A MONUMENTAL TOMB DISCOVERED IN THE NECROPOLIS AT SARSINA.

"ONE MUSTN'T MUMMIFY, ONE MUST BURN AWAY!"

BEING AN APPRECIATION OF

"THE LIFE OF ELEONORA DUSE": By E. A. RHEINHARDT.*

(PUBLISHED BY SECKER.)

MR. MAURICE BARING once said that the finest individual piece of acting he ever saw was in "The Second Mrs. Tanqueray," with Eleonora Duse in the title rôle. Stung by a sudden mistrust of the future, when her beauty should have left her, she picked up a looking-glass and studied her reflection. To exclude the image she covered her face with her hand; and when she withdrew it, she appeared an old woman.

One of the chief facts that emerges from Mr. Rheinhardt's Life of the great Italian actress is her own susceptibility to suffering and her power to portray it in others. She was acquainted with ecstasy, but in all her life she can have known very little happiness. Of the eight beautiful photographs taken at different periods of her career, all but two show a sad face. She had, first and last, a life of unparalleled hardship, physical, mental, and emotional.

The rigours she endured in childhood and youth undoubtedly undermined her constitution, and resulted in a permanent pulmonary weakness, which always attacked her when she had a special effort to make, and ultimately caused her death. She came of a race of sailors settled in the fishing village of Chioggia, outside Venice; her grandfather, Luigi Duse, was the first to break with the tradition of his family and take to the stage. He achieved fame and popularity, and insisted that all his sons should follow his profession. Alessandro, Eleonora's father, was the poorest of them: he was "hardly to be distinguished from the jugglers, tight-rope walkers, and buffoons at the fairs." Eleonora was born in 1859, and she was only four years old when her name first figured on a playbill. The love of her parents was the one bright ray in a wretched, poverty-stricken existence, spent in moving from one place to another. And when she was thirteen, her mother died. She had no money to buy mourning, and (an example of the inhumanity she discovered in those around her) she was told she ought to have sold herself rather than go without. At fourteen, Juliet's own age, she played the part of Juliet in Juliet's own town, Verona; but success was still far away. Once, when she clung to her own interpretation of a part (her artistic conscience was precociously developed) the indignant director "burst out in a fury: 'What are you on the stage for, anyway? Don't you see that it's no place for you? Go and look for some other occupation.'" It was not until she was twenty, and had an engagement with the Teatro dei Fiorentini in Naples, that her career began. She was befriended by the celebrated actress Giacinta Pezzana; she made a hit in Zola's "Thérèse Raquin"; she became a member of Cesare Rossi's company; she had a love affair, her first one, and as unhappy as the others.

In Turin she underwent further humiliation. Rossi fell in love with her, and plagued her with his attentions. To escape them, she rushed into marriage: Tebaldo Checchi was a man of delicate and chivalrous feelings; but whether she really loved him, or would have married him except as a way out of an intolerable predicament, is at least doubtful. In Turin she first saw Sarah Bernhardt. "She played 'La Dame aux Camélias'; how wonderful! I went every evening and cried." She was tremendously impressed, and stimulated, by Sarah's marvellous reception. "A woman had achieved all that!" But she was not intimidated. She showed the stuff of which she was made by playing the same rôle (in the "Princess of Baghdad") that Sarah Bernhardt had taken a few days previously. Her temerity was justified. The people of Turin at last acknowledged her talent. But it was in Rome a few weeks later, playing in "La Femme de Claude" to an almost empty house, that she really fired the imagination of her audience, and laid the foundations of a popularity that grew by leaps and bounds until, at the end of the season, a torchlight procession escorted her from the theatre.

After this came the birth of her daughter Enrichetta, her retirement from the stage, her return to it, her illness, her tours in Italy and South America, her love-affair with Flavio Andò, her estrangement from her husband. Poor Checchi, with characteristic tact and tenderness, relieved her of his company, and became a Consul in Newhaven. She scarcely saw him again, and hardly seems to have missed him. Her emotional life demanded wider horizons. For the moment these were supplied by the composer Boito. Whether or not as a consequence of his instruction and passion for literature, she began to go farther afield for her parts. She played Santuzza in Verga's realistic drama "Cavalleria Rusticana"; she played the title rôle in Renan's "L'Abbesse de Jouarre," a play that was considered too immoral to be performed in Paris. She was unwilling to take on trust other people's moral judgment, and she did not think the play immoral. She made a

tour in Russia which she much enjoyed; and in 1892 she appeared no fewer than three separate times in Vienna, so successful had been her début there.

Most people nowadays would agree that Duse, certainly as she appears in these photographs, was a beautiful woman. But according to the taste of the time, or a certain section of it, she was not. Even after her phenomenal success in

Mr. Rheinhardt has many interesting things to say about Duse's attitude towards her art. Unlike Sarah Bernhardt, who kept herself detached from the character she was portraying, and who once, playing in French to an audience who did not understand it, amused herself by repeating a lot of meaningless words, Duse made every effort to get inside the skin of the person she was representing: for the time being she was that person, and the emotions she displayed in her face and gestures had their counterpart within her very soul. She was one of the least vain of actresses; she tried to slip on to the stage without being noticed; she acted "as if no one was looking at her"; she never made a sensational entrée; but she was not easy to work with. Her devouring interest in her part made her inclined always to occupy the centre of the stage. Even when she was playing what the dramatist meant to be a subordinate rôle (e.g., the mother in Ibsen's "Ghosts"), she contrived to make herself the pivot of the action. She has been criticised, with some justice, for choosing

mediocre rather than first-rate plays. It is suggested that she preferred them because "their conventional construction left the character parts undeveloped, providing merely a framework in which she had room to create her own conceptions." She seems to have included in her repertoire only two plays by Shakespeare. Mr. Rheinhardt is silent about the merits of her Cleopatra; as Juliet, he tells us, she covered Romeo with roses, which cannot have been an altogether happy touch. "She was bound to act, and to act well, for that was the only way she could find a temporary respite from her unrest. This fact determined her choice of plays, which for nearly a decade after she became an independent manager hardly varied from her former repertoire under Rossi, although meanwhile she had learned much. For so long as Eleonora Duse

remained what has been called 'the tragic actress of a late romantic Verism,' so long was she guided in the choice of her repertoire, no less than in that of her lovers, by her instinct alone. Her repertoire was dramatic, not literary." Pirandello believes that the real tragedy of the great actress's life was her failure to find the right author. Or, rather, he adds, the fact that she found precisely the wrong author, i.e., D'Annunzio.

Her meeting with D'Annunzio was, of course, the turning-point of her life. It happened in Rome, after the second act of "La Dame aux Camélias." "O grande amatrice!" he exclaimed when he saw her. He seemed to fulfil all the needs of her romantic imagination. She gave herself up to him; she neglected the plays which had made her famous in order that she might act in his, and make them popular with the public. She was never satisfied if the applause of the audience was for her alone; she could not rest until they had given their approval to the whole piece. The fact that she could not achieve for D'Annunzio's plays the success she felt was their due, tortured her. When "La Gloriosa" was produced in Naples, there was a riot; and the same thing happened over the production of "Francesca da Rimini" in Rome. No doubt the period of her infatuation for D'Annunzio was in some ways the happiest—as it was the most successful and triumphant—in her life. It was then that she paid her second visit to America, where the public went wild over her; then that she visited Paris, enjoyed Sarah Bernhardt's grudging hospitality and, for the moment, at any rate, dethroned the great French actress from her supremacy. But whatever inspiration her art may have gained from her relationship with D'Annunzio, the upshot was tragedy, a squalid ending on which it is better not to dwell. The publication of "Il Fuoco," even with Duse's consent, was an act which seems all the darker for the meek, forgiving spirit in which Duse met it. For four years, in growing physical and spiritual weariness, she toured Europe, returning to her old rôles. Then, in 1909, illness forced her to retire from the stage.

The story of her brief return to it, ten years later, when, through the depreciation of the mark she had lost her entire fortune, and was obliged once more to work for her living, is almost too painful to record. It seemed a climax of irony that she should die in Pittsburgh, which she loathed, and called "the most horrible city in the world."

Mr. Rheinhardt's book is a psychological study rather than a biography, and has the merits and defects of that class of writing. It gives a sympathetic portrait of the great actress, but in doing so the author has had, every now and then, to credit his subject with emotions and reflections which seem appropriate enough, but have no authority except in his imagination. One sometimes misses the reticence and simplicity which are essential for a true story of passion: but faults in the telling cannot prevent the story being absorbing, and very moving.—L. P. H.



ELEONORA DUSE IN THE 'EIGHTIES.



ELEONORA DUSE IN "FRANCESCA DA RIMINI."

Vienna, one of the most influential German agents broke off negotiations with her, he thought her so ugly. Only the other day I asked a Venetian who remembered seeing

her whether he thought her beautiful, and he replied: "No; *era troppo magra, poverina*." But a contemporary critic justly observed: "Had she more beauty, she would be less capable of transforming herself, and so would be a less powerful actress. . . . A beautiful face is usually a regular face with classical features, and a regular face is not easy to alter. . . . Acting calls not for fixity, but for mobility. . . . If Madame Duse is not beautiful she is capable of beauty. For every emotion that stirs within her is reflected in her face. . . . When Duse has to caress a lover, her face flickers with merriment and charm; when the tragic disillusionment breaks in, and the terrible anguish of the last scene, that gracious face can become as fixed as a death's head. No living



ELEONORA DUSE IN LATE LIFE.

Reproductions from "The Life of Eleonora Duse," by Courtesy of the Publisher, Mr. Martin Secker.

person has ever looked so like a corpse as Madame Duse in the character of Fedora feeling the effects of the poison in her body and in her soul. For these transformations she needs no external artifice, not even the artifice of paint, which she seems to despise. She achieves them solely through the force of her imagination. And her whole figure is as expressive as her face."

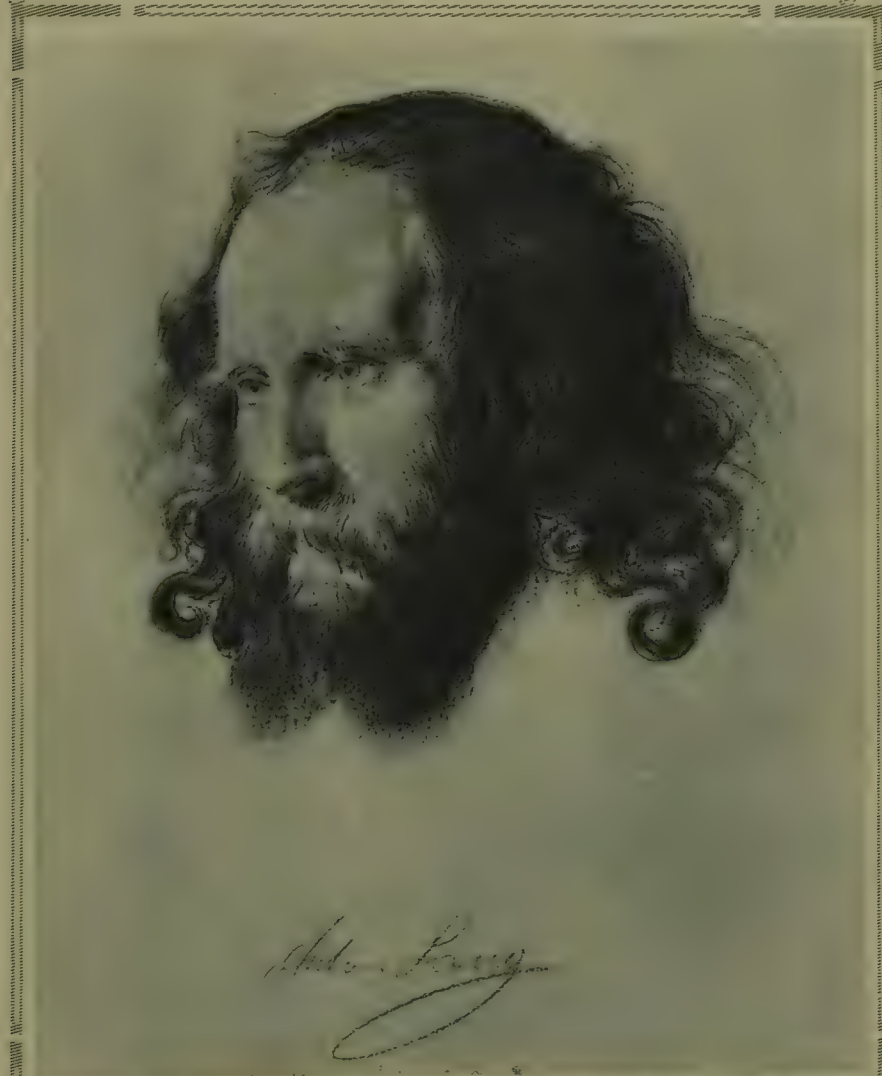
* "The Life of Eleonora Duse." By E. A. Rheinhardt. (Secker; 10s. 6d. net.)

CHANGES IN THE OBERAMMERGAU CAST: A NEW "CHRIST" AND "VIRGIN."

FROM DRAWINGS BY CARL LINK, OBERAMMERGAU. (SEE ALSO PAGES 620 AND 621.)



DIFFERING IN TYPE FROM HER DARKER PREDECESSORS: THE NEW "VIRGIN MARY" OF THE OBERAMMERGAU PASSION PLAY, FRÄULEIN ANNI RUTZ—A BLONDE, BUT NOT FLAXEN-HAIRED.



THE "CHRIST" OF THE LAST THREE PERFORMANCES OF THE OBERAMMERGAU PASSION PLAY: ANTON LANG, A WOODCARVER, WHO THIS YEAR WILL SPEAK THE PROLOGUE.



TO APPEAR AS MARY MAGDALEN IN THIS YEAR'S PRODUCTION OF THE PASSION PLAY: HANSI PREISINGER, THE "BELLE" OF THE VILLAGE OF OBERAMMERGAU.



THE NEW "CHRIST" FOR THIS YEAR'S PASSION PLAY: ALOIS LANG, ALSO A WOODCARVER (NO RELATION TO ANTON LANG), CHOSEN FOR THE SUPREME PART.

The revival of the famous Passion Play at Oberammergau this year will be noteworthy for some important changes in the cast, as decided by the selection committee of villagers. The part of Christ, which during the last thirty years—that is, at the performances of 1900, 1910, and 1922—was taken by Anton Lang, has now been allotted to Alois Lang, a namesake, but not a relative. Both men are woodcarvers of religious figures—a favourite occupation in the village. Anton Lang, who is fifty-five, will this year speak the Prologue in the interpolated scenes from the Old Testament. Alois Lang, who is thirty-eight, is described as "more spiritual and less priestly than his predecessor." Another interesting

change is that in the impersonation of the Virgin Mary. Fräulein Anni Rutz, who will appear in that character, is of a different type from the girls hitherto chosen for the rôle, who have been dark-haired and dark-eyed, like the Madonnas of Italian art. She is fair, although not flaxen, but rather of the "dark-blonde" type so popular in Germany and seen in the paintings of the Flemish and North German schools. Her dignified rendering of the part in rehearsals has aroused much local enthusiasm. Fräulein Rutz, who is twenty-three, is said to be a shorthand-writer in private life, and daughter of a widow who keeps a sweet-shop. Hansi Preisinger (the Mary Magdalen) is a daughter of the local postmaster.

PERFORMERS IN THE GREAT PASSION
A PRODUCTION EVOLVED FROM



AS THE CHIEF RABBI IN THE OBERAMMERGAU PASSION PLAY: JOSEF MAYR,
A WOODCARVER BY OCCUPATION.



AS JUDAS—THE SECOND PART IN IMPORTANCE—WHICH HE ALSO PLAYED
IN 1922: GUIDO MAYR.



AS ONE
OF THE
CRUCIFIED
THIEVES:
FRANZ JOSEF
LANG,
WOOD-
CARVER,
MOUNTAIN
GUIDE, AND
TEACHER.



AS ENAN AND DATHAN: HANS ZWINK, SEN. (JUDAS IN 1890, 1900, AND 1910),
AND HIS SON, HANS ZWINK, JUN. (THIS YEAR'S UNDERSTUDY OF JUDAS).

PLAY AT OBERAMMERGAU:
SIMPLE VILLAGE PIETY.



SIMON OF BETHANY IN THIS YEAR'S PASSION PLAY: ANDREAS
LANG, SENIOR, WHO IN 1922 APPEARED AS ST. PETER.



AS CAIAPHAS: HUGO RUTZ, THE BLACKSMITH OF OBERAMMERGAU,
WHO WILL REPEAT A MASTERFUL IMPERSONATION OF THE PART.



AS THE DISCIPLE ST. JOHN IN THIS YEAR'S REVIVAL OF THE PASSION PLAY:
HANS LANG, A WOODCARVER.



AS ST. PETER
IN THIS
YEAR'S
REVIVAL OF
THE PASSION
PLAY AT
OBERAMMER-
GAU: PETER
RENDL, A
WOOD-
CARVER.

The sixty-first decennial production of the Oberammergau Passion Play, which will open there on May 11 and be performed about fifty times in all between that date and September 28, will be of unusual interest this year, not only owing to changes in the cast (as noted on page 619 under portraits of leading players), but from the fact that a new theatre has been built, to accommodate 5200 spectators, and new scenery and costumes provided. Practically the whole capital of the village is invested in the enterprise, and during this summer it looks forward to an influx of visitors in hundreds of thousands and a full house at every performance. The fortunes of the community, in fact, depend on the success of the Play, which has developed, from its pious origin three centuries ago, into a large financial undertaking. It is said that the box office receipts must exceed £100,000 to cover the cost of rebuilding and the construction of new motor roads leading to the

(Continued opposite.)

Continued] village, while another £50,000 has been borrowed privately by the inhabitants for the improvement of their houses for the reception of tourists as paying guests. Many of the houses are furnished with a luxury rather suggestive of a Riviera resort than of a mountain village putting-up visitors for a couple of nights. Altogether, therefore, the sum of £150,000 must be received—for theatre-seats and lodging—before any profit can be made. If that amount is not forthcoming, Oberammergau will be burdened with debt, and this year's performance of the Passion Play may be the last of the series. It was instituted in 1633 as a thank offering for the cessation of the plague, which was then sweeping the highlands of Bavaria. The surrounding district is highly picturesque and romantic, including among its attractions the wonderful palaces of Linderhof, Hohen Schwangau, and Neuschwanstein, built by "the Mad King" of Bavaria, Ludwig II.

FROM DRAWINGS BY CARL ILK.

OBERAMMERGAU. (COPYRIGHTED.)

HOW THE ANCIENT EGYPTIANS DID THE THINGS WE DO TO-DAY.

V.—THE WORKERS AND WORKSHOPS.

By S. R. K. GLANVILLE, M.A., of the Department of Egyptian and Assyrian Antiquities, British Museum. (See Illustrations on the Opposite Page.)

We continue here the series of articles specially written for us by Mr. Glanville, condensing his Royal Institution lectures on "How Things Were Done in Ancient Egypt." The first four of this series appeared in our issues of February 22 and March 8, 15, and 29. The following is the fifth, which was omitted from our last number for reasons of space.

vases. The hollowing-out of these vases was apparently done by a simple form of drill with a flint bit. It was likely that emery or some form of corundum was also used, but it is not clear from the extant remains how at the earliest period the corrosive pieces of stone were set, in order to do their work. Broken, half-finished pots of alabaster show that there were many failures and "chuck-outs"; and naturally the boring was done before the pot received its final exterior shaping and polishing, in case the more difficult operation proved unsuccessful.

A related process, which may well excite our admiration, had been mastered hundreds of years before the historic period began, for the manufacture of beads; that is, boring small holes in fragments

being rotated simultaneously by a single craftsman with one bow. Unfortunately, it is not possible to see from these pictures how these tiny objects of manufacture were clamped in position. Presumably a primitive form of this bow-drill was used in pre-dynastic times, with perhaps a point of corundum shoed on a wooden shaft. The same drill is still used to-day by jewellers and watch-makers for



SCULPTURE AND CARPENTRY ILLUSTRATED IN ANCIENT EGYPTIAN TOMB-PAINTINGS: (ABOVE) A SCULPTOR AT WORK ON A STATUE AND CARPENTERS BUILDING A SHRINE; (BELOW) CARPENTERS POLISHING A TABLE AND SMOOTHING A STAFF WITH AN ADZE.

By Courtesy of the Egypt Exploration Society.

THE use of flint by primitive man is so general throughout the world that we are accustomed to regard a "stone age" as being the necessary first step in the development of human manufacture on the part of any people. The Ancient Egyptians are one of the most striking examples of this development. It is impossible to say precisely how early the first rough flint tools and weapons are to be dated; certainly their manufacture started several hundreds of years before the beginning of the historic period (c. 3200 B.C.), by which time the Egyptians had learnt to produce at least two types—a knife and a lance-head—which are unparalleled from any other stone cultures. With the introduction of the metal age about this date, skill in flint-working began to wane, but the use of rough flint knives in a country where the material lay so ready to hand was to be expected long after better (but more expensive) weapons were in regular use. Thus, for one bronze knife, you may find literally dozens of flint scrapers in a single house at Tell-el-Amarna (c. 1360 B.C.).

The reason for the amazingly fine workmanship in some of the predynastic flint tools is probably two-fold; the Egyptians have always been, and still are—as a visit to the metal-workers' shops in the *muski* at Cairo will show—clever craftsmen; they have patience and plenty of time; though they are apt on occasion to leave work curiously unfinished after spending great trouble on the finer detail. The second reason is that the flint in the limestone hills which bound the greater part of the Egyptian Nile is of a fine quality, and easier to work than, e.g., English flint. (Flint-working is still being carried on on a small scale for gun-flints at Brandon in Suffolk.) The principles of this technique are, of course, the same wherever it is in operation, and those who wish to know how the earliest Egyptian craftsman set to work cannot do better than to consult the little book on flints by Mr. Reginald Smith published by the trustees of the British Museum.

Of the other crafts practised by the predynastic Egyptians, the most striking was the working of hard stones to make



WALL-DECORATION IN ANCIENT EGYPT: EXAMPLES OF PAINTERS' BRUSHES OF THE TYPE USED TO WASH ON LARGE SURFACES OF COLOUR IN THE DECORATION OF TOMBS OR HOUSES.

By Courtesy of the Trustees of the British Museum.

of stones and softer materials. Many of these beads are not more than an eighth of an inch in diameter, and will take only the finest thread. The bow-drill used for this operation in later times, apparently with a metal bit, is frequently represented on the monuments, where three stocks are sometimes shown



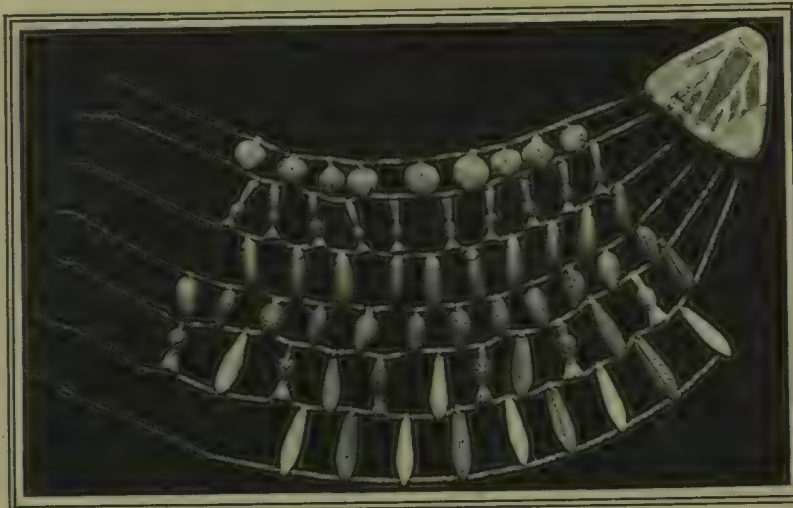
EGYPTIAN ARTS AND CRAFTS OF ABOUT 2500 B.C. ILLUSTRATED IN TOMB-PAINTINGS FROM DEIR EL GEBRAWI: (ABOVE) HOLLOWING STONE VASES WITH A DRILL; (BELOW) DWARFS MAKING NECKLACES OF GOLD, SEMI-PRECIOUS STONES, AND GLAZE INLAY.

By Courtesy of the Egypt Exploration Society.

extremely fine work; it enables the craftsman to get more control over his boring than any other hand tool.

The mention of beads brings us naturally to the subject of Egyptian glaze, which at this early period was already being used to colour small ornamental objects both of limestone and quartz, and of the silicious material known as faience. The earliest glazes were green or blue in colour, clearly due to copper being part of their composition. The art of glazing was doubtless discovered accidentally, and it is rather typical of Egyptian conservatism that, although they had discovered how to make glaze, with which to cover small objects, probably before 3500 B.C., it was not for another 2000 years that they had begun to make use of glaze as glass, i.e., to make objects entirely of that material; and this new art, in which they produced some of the most decorative pieces now in our museums, seems to have been first introduced to the Egyptians from outside—probably from Mesopotamia. Conditions in that country are very much less favourable to the preservation of glass than in Egypt, and it may well be that we shall never know what the Mesopotamian craftsman could do in that medium. Happily, in Egypt the glass objects were in great demand for two or three centuries * after the discovery of the new technique, and many examples, some complete, more in fragments, have come down to us. Glass vases do not show much variation in the styles of decoration, but they give us the best examples of the wire-drawn scallop pattern which has lasted to our own day. Glass beads are perhaps more instructive, when taken together with fragments of rods and strips—the raw material, as it were, of the decorator's craft—and show the several methods used of obtaining such primary designs as the eye, with all its variants. Although, however, the stages in the building-up of even an elaborate eye bead can be clearly detected by a careful study of broken examples, there are many questions which cannot be

[Continued on page 656.]



NATURE MOTIFS IN ANCIENT EGYPTIAN ART: PART OF A COLLAR OF GLAZED FAIENCE PENDANTS IN THE FORM OF MANDRAKE FRUITS, CORN-FLOWERS, LOTUS PETALS, DATES, BUNCHES OF GRAPES, AND LEAVES, FROM TELL-EL-AMARNA. (C. 1360 B.C.)

By Courtesy of the Egypt Exploration Society.

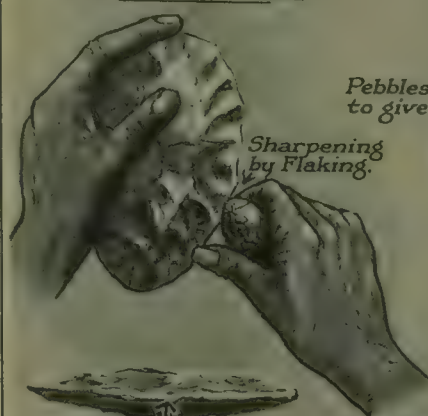
* The Secrets of the XVIIIth Dynasty glass-workers were evidently lost, as the later vases in the same style are inferior.

LIFE IN ANCIENT EGYPT: ASTONISHING SKILL IN ARTS AND CRAFTS.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM MATERIAL SUPPLIED BY MR. S. R. K. GLANVILLE, TO ILLUSTRATE HIS ARTICLE ON THE OPPOSITE PAGE. (COPYRIGHTED.)

The Flint Workers

Making the Earliest Form of Man-Made Tool



The flaked & sharpened flint.

The Metal Workers

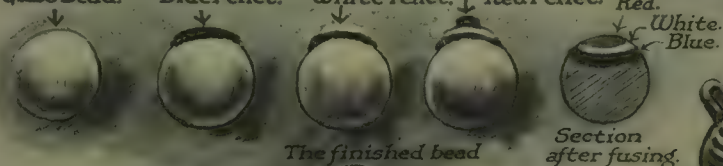
The Bellows-Man supplying Air to the Blast Furnace.



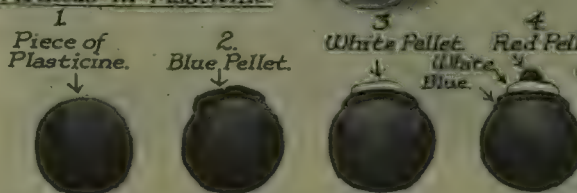
The Jewellers

The stratified eye bead was a common ornament of about 1400 B.C. It was made by placing pellets of different coloured glass in semi-molten state one upon the other & carefully fusing together, necessitating considerable skill.

Glass Bead. Blue Pellet. White Pellet. Red Pellet. Red. White. Blue.



How to demonstrate Egyptian Bead-making Methods in Plasticine



Anyone possessing coloured plasticine may demonstrate the old Egyptian method of making stratified eye beads by following the diagrams given above.

Early Form of Drill for Hollowing Stone Vases used 5000 years ago.

Pebbles in Bags to give momentum.

Shaft held loosely.

Flint Drill Bit.

Stone Bearing Piece.

Copper Drill Bit.

The Workers in Stone.

A Later Development of about 1500 B.C.

Handle.

A Bow Drill used for Drilling Stone Beads, etc.

Stone Bearing Piece.

String.

Bow Spindle.

Drill Bit.

One of the Earliest Crafts was the Making of Stone Vases, worked from Hard Stone & Hollowed Out.



This section of a hollowed vase in the form of a bird (in red breccia) gives some idea of the skill & patience of these craftsmen of 3500 B.C.

The Decorators

A Wall marked out in Square with Decorators projecting the Design from the small Original Drawing.



The Carpenters

Sawing post.

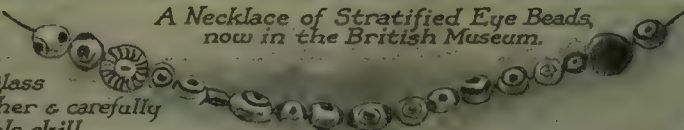
Rope.

Piece of timber being sawn lashed to sawing post.

Glue Pot.

Carpenter using his mallet.

A Necklace of Stratified Eye Beads, now in the British Museum.



The Glassworkers

Decorating a Fish Vase of about 1360 B.C.



Rub-in the colours by rolling the plasticine between the palms and the result should be as shown.

V.—"THE WORKERS AND WORKSHOPS": DRAWINGS TO ILLUSTRATE MR. S. R. K. GLANVILLE'S FIFTH ARTICLE ON ANCIENT EGYPT.

The above drawings illustrate Mr. Glanville's article given on the following page, as the fifth of the series which he has written specially for "The Illustrated London News," embodying the substance of his lectures on "How Things Were Done in Ancient Egypt," delivered on behalf of the Royal Institution. The first article dealt with irrigation, agriculture, and fowling; the second with houses and domestic life; the third with boat-building; and the fourth with building in stone—in particular, the construction of the Pyramids and the erection of obelisks. This week Mr. Glanville explains Egyptian methods in arts and crafts,

such as jewellery, furniture, and wall-painting. The sixth and final article will deal with the subject of Hieroglyphs. The skill of craftsmen in ancient Egypt reached a very high pitch of excellence, as our readers already know from the reproductions of the beautifully made furniture and other treasures found in the Tomb of Tutankhamen. Here we are enabled to give a glimpse of the men and the tools employed in several of the trades, including the methods of making the glass eye beads so popular in Ancient Egypt, and of producing the scalloped design on glass vases.

THE "WASHINGTON" OF AUSTRALIA: CANBERRA—THE FEDERAL CAPITAL TO-DAY.



EDUCATION IN THE CAPITAL OF AUSTRALIA: THE TELOPIA STATE SCHOOL—
BOYS AND GIRLS IN THE PLAYGROUND.



A PRIVATE HOUSE AT CANBERRA: ONE OF THE POPULAR BUNGALOW TYPE
WITH ITS GARDEN MATURING.



KINGSTON SHOPPING CENTRE AT CANBERRA: A CONVENIENT CONCENTRATION
OF SHOPS IN A PLEASANT LOCALITY.



THE CITY SHOPPING CENTRE IN CANBERRA: A SCHEME REMINISCENT
OF WELWYN GARDEN CITY ON AN AMPLER SCALE.



WITH ITS BEAUTIFUL GARDEN IN FULL BLOOM: A PICTURESQUE PRIVATE
HOUSE IN OLD ENGLISH STYLE AT CANBERRA.



THE CITY SHOPPING CENTRE FROM ONE OF ITS COLONNADES: A VIEW
ACROSS A WIDE THOROUGHFARE WITH CENTRAL GARDENS.

Canberra has acquired topicality from the recent announcement there of Australia's drastic Tariff increases. "In choosing a locality for its capital," writes Mr. H. C. Smartt, "Australia imitated the United States. Here, at Canberra, 1900 ft. above sea-level, in a beautiful valley originally a sheep station, Australia established the seat

of Government. On the north side of the river, which flows through the city, is the civic quarter. In another section are the Parliament Houses and the Government buildings. Practically all the Government Departments are now housed at Canberra. There are two residential sections, some miles apart. All the streets are lined with trees, and have strips of garden each side. Some main thoroughfares are 200 ft. wide, with wide strips of garden in the centre. A number of hotels and boarding-houses have been established by the Government to cater for Members of Parliament and civil servants. These establishments are run at a loss, which is inevitable in a new city of this sort. Every foot of land at Canberra will belong permanently to the Government, and the occupants will pay an annual ground-rent. The present population of 6878 consists entirely

(Continued opposite.)

THE ONLY CAPITAL OF A CONTINENT: CANBERRA—THE WORLD'S CLEANEST CITY.



PARLIAMENT HOUSE, CANBERRA: THE BUILDING IN WHICH THE DUKE OF YORK OPENED THE FIRST COMMONWEALTH PARLIAMENT HELD IN THE NEW CAPITAL, ON MAY 9, 1927, AND THE NEW TARIFFS WERE RECENTLY ANNOUNCED.



THE POST OFFICE AND COMMONWEALTH BUILDINGS AT CANBERRA, AS THEY ARE AT PRESENT: A PHOTOGRAPH TAKEN FROM THE PARLIAMENT HOUSE.



AT PRESENT "A CITY IN THE WILDERNESS," AS WASHINGTON WAS 125 YEARS AGO, BUT OCCUPYING A BEAUTIFUL SITE ON A HIGH PLATEAU NEARLY 2000 FT. ABOVE SEA-LEVEL, ENCIRCLED BY A RING OF WOODED MOUNTAINS: A GENERAL VIEW OF CANBERRA FROM RED HILL—SHOWING MANY NEW BUILDINGS ERECTED DURING THE LAST FEW YEARS.



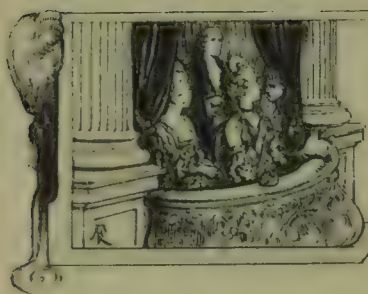
THE HOTEL CANBERRA: ONE OF SEVERAL HOTELS ESTABLISHED BY THE GOVERNMENT TO CATER FOR MEMBERS OF PARLIAMENT AND CIVIL SERVANTS.



THE SOURCE OF CANBERRA'S WATER SUPPLY: THE HUGE COTTER DAM ON THE COTTER RIVER NEAR ITS JUNCTION WITH THE MURRUMBIDGEE, THIRTEEN MILES FROM THE CITY.

Continued.
of civil servants and workmen necessary to the upkeep of the city. There are no factories and no industries. It is estimated that there is room for a population of one million. Canberra is to-day the world's most modern and beautiful city, and it also has the unique distinction of being the only city in the world which is the capital of a whole continent. Up to 1929 the total liability of the Federal Capital Commission was ten million pounds. It is a large amount, and there are men in Australia who say it was not worth it, and never will be. 'A city in the wilderness.' . . . 'A city of streets without houses . . . existing principally on paper, and the magnificence of the design serving only to emphasise the poverty of the execution.' These are extracts from statements made in American cities 125 years ago concerning Washington. Many Australians say the same thing concerning Canberra. But Washington has been a success.

and there is no reason why Canberra should not also be a success. Canberra will probably never be the London or Paris of Australia, but will always correspond rather to Washington. What New York and Chicago are to Washington, Sydney and Melbourne are to Canberra."



The World of the Kinema.

By MICHAEL ORME.



"SHADOWS BEFORE."

THOUGH the talking-film is now so firmly established that silence on the screen is a matter for more surprise than sound, it is still in a state of progression. It has, moreover, opened the door to other innovations which, though their origin may be traced back to a much earlier date, seem to have

many portions of the picture. Still, there have been moments of real beauty in recent productions which engender the hope that the constant research work being done will show positive results in the coming season.

The wider screen, already used both at the Regal and the Plaza in conjunction with the magnascope, is definitely on its way, urged on by the ever-growing scale of spectacular production. The policy of Hollywood has always dictated a piling of Pelion on Ossa, and since the order of to-day—and of to-morrow—is musical comedy or "revue," with the ranks of the chorus swelling to the dimensions of an army, the enlarged screen will soon become almost imperative. In "Show of Shows" (at the Tivoli) the manoeuvres of a huge chorus play an important part, and are of such a nature that the once favoured "close-up" of a dozen energetic legs would by no means indicate the intricacies of their owners' evolutions. No; we have to see the full five hundred chorus-girls—I believe that is the advertised number—within the limits of the screen, with the result that we appear to be watching them through the wrong end of an opera-glass. Since the scale of production is bound to swell rather than diminish, the advent of the enlarged screen, filling, it has been prophesied, the whole proscenium opening, is merely a question of time.

The crook and mystery drama has for the moment been ousted by musical comedy, which bids fair to be even more popular with American producers than the ubiquitous "back-stage" drama. Nineteen-thirty will probably see a good many more screen adaptations of successful stage musical plays, such as "No, No, Nanette" and "Rio Rita." There can be no doubt that this sort of entertainment, with its elaborate scenic possibilities, its popular romance allied to tuneful melodies and well-drilled dancers, is a fertile field for the film-maker. My own opinion is that musical comedy should be written specially for the screen, and that the producer should eliminate as far as possible the set chorus gyrating incongruously amidst the realism of the pictorial play. "The Love Parade" is a shining example of screen

musical comedy, and its overwhelming success—due as much to the genius of Lubitsch as to the appeal of Maurice Chevalier—is an eloquent testimony to the wisdom of expressing even so frothy a thing as musical comedy in true terms of the screen. Nevertheless, it is interesting to learn that a newly formed British company has secured an adaptation of the famous operetta "Die Fledermaus," by Johann Strauss, and intends to utilise it for an elaborate production entirely in colour. It should, if rightly handled, form the basis of a delightful entertainment.

The kinema, however, is not to be given over

entirely to the frivolities of operette and revue. "Anna Christie," which will doubtless enjoy a pre-release in the near future, is not only an ambitious venture in the field of talking pictures, but is doubly momentous since it marks the end of Greta Garbo's silence. Will she emerge triumphantly from the ranks of the silent shadows, or shall we deplore, as in the case of Anna May Wong, the passing of her voiceless perfection? There remains, then, only Charlie Chaplin to represent the appeal of pure pantomime. His latest and oft-heralded production should supply one of the thrills of the coming season. In it, the greatest of all screen-comedians will be found to be silent still, though surrounded by talkers.

Curiosity is on tiptoe regarding the pre-release at the Tivoli at an early date of "Journey's End." The famous war-play contains all the elements of a fine



IN THAT MUCH-DISCUSSED FRENCH "TALKING" FILM, "THE QUEEN'S NECKLACE": MME. MARCELLE JEFFERSON-COHN AS THE COMTESSE JEANNE DE LA MOTTE.

Considerable discussion has been caused by the fact that the British Board of Film Censors refused to license "The Queen's Necklace" for exhibition in this country until that part of the film which shows the branding and flogging of the Comtesse Jeanne de la Motte had been curtailed. The production is a French one, and has received the approval of the French President.

waited for some such final filip before they attempted a definite invasion of the world of the kinema. Thus the season of 1930 finds the film business still in that—to the onlooker—delightfully fluid condition whence arises fresh achievement and the zest of competition.

Colour photography and the wider screen are clearly on the march. The coming season will—I would rather say, it must—show a marked improvement in the difficult matter of photography in natural colours. Since the powers that be are determined to establish the all-coloured picture, the experts will have to tackle its various and glaring—I use the word deliberately—shortcomings. Hollywood's determination to cope with the question of colour is evident from the fact that one studio at least has set up its own dye-works, where only the purest of dyes are used, in order to supply fabrics and tints designed to escape the peculiarly "muddy" appearance with which we are all familiar. But the range of colours is still limited. The eye becomes heartily weary of continual reds, blues, pinks, and browns, with an occasional dash of bright green. The most successful colour-picture I can recall was by no means one of recent showing, but dates back to the bold essay in colour by Douglas Fairbanks. He had chosen his subject so wisely in that robust Stevensonian tale of the sea, "The Black Pirate," that the sepia and terra-cottas of his palette happily conveyed the weather-beaten oak and tanned skins of his story. But up-to-date productions deal with more delicate, or at least more sophisticated, spheres. Beauty-parlour complexions, white limbs, and the seductive creations of the modern designer do not emerge so successfully from the present crudities of colour photography as did Mr. Fairbanks's sea-dogs. Added to the monotony of the colour-range, a continual shifting of focus still draws a scintillating and obfuscating veil over



"THE QUEEN'S NECKLACE," WHICH IS BEING SHOWN AT THE PALACE THEATRE: MME. DIANA KARENNE AS MARIE ANTOINETTE.

Mlle. Karenne plays both Queen Marie Antoinette and Olivia, "Queen of the Pavement." The version of "The Queen's Necklace" which is being shown at the Palace is, of course, that approved by the British Board of Film Censors.

film. Another war-play of which report speaks highly is "The Case of Sergeant Grischa," which Herbert Brenon has just finished. Yet another drama of the war, with an all-male cast, is being made in the British International Studios by that splendidly sincere and sensitive producer, Walter Summers. This is an adaptation of "Suspense," by Patrick MacGill.

British International activities down at Elstree raise high hopes. They comprise "Loose Ends," with Owen Nares and Edna Best; a trilingual picture entitled "Two Worlds," produced by E. A. Dupont; "Young Woodley," which Thomas Bentley is directing; an adaptation of Graham Seton's "The 'W' Plan"; a couple of thrillers by Clemence Dane and Edgar Wallace respectively; an adaptation of a stage farce, "Almost a Honeymoon"; and, finally, a story of London, to be produced by Richard Eichberg. Colour will be introduced into several of these pictures, and I should say the work will be well up to present standards.

In short, we may, I think, confidently look forward to a season of concentrated endeavour and of varied interest. And it seems to me as if British film-makers were going to strike out a line of their own, along which they can achieve distinction without falling into the error of mere imitation. But in order to do so we need a little more acumen in the matter of casting, a wider knowledge of our potential "stars," and a resonant counterblast to the pipes of Pan that lure our best artists to the studios of Hollywood.



THE "TALKING" FILM VERSION OF THAT FAMOUS PLAY, "JOURNEY'S END": "IS THERE JUST A DROP OF WATER?"

The film of "Journey's End," most world-famous of war plays, is due for presentation at the Tivoli on Monday, April 14. It includes various scenes which are only described in the stage version, which has but one "set," the interior of a dug-out.

Woman's Ways in China: Domestic Life on Old-fashioned Lines.

DRAWINGS AND DESCRIPTION BY DOROTHEA HAUER.

DOROTHEA HAUER, a German artist of whose Chinese studies further examples appear on the next page, writes of the well-to-do Chinese woman of old-fashioned tastes: "She does not bother about her children, for each is attended by a man or a maid; so, when the mother goes for a walk with them, there is an impressive procession. The garden is generally not large, but very ornamental, and the men's and women's quarters are divided by trellised passages. When visitors come to see the husband, the women take their meals in their own quarters, as they must not be seen by male guests."



WHEN A WELL-TO-DO CHINESE WOMAN TAKES AN AIRING IN THE GARDEN: THE MOTHER FOLLOWED BY HER RETINUE—A SEPARATE NURSE FOR EACH CHILD—IN A TRELLISED WAY BETWEEN DIFFERENT QUARTERS OF THE HOUSE.



THE CHIEF WIFE OF A CHINESE OF THE WEALTHIER CLASS, AND HIS INFERIOR WIFE, TAKING A MEAL TOGETHER OUT OF DOORS: A FAMILY SCENE IN THE MIDDLE KINGDOM.

Woman's Ways in China: Domestic Life on Old-fashioned Lines.

DRAWINGS AND DESCRIPTION BY DOROTHEA HAUER.



A YOUNG CHINESE GIRL, IN TROUSERS AND JACKET, STUDYING THE CLASSICS.

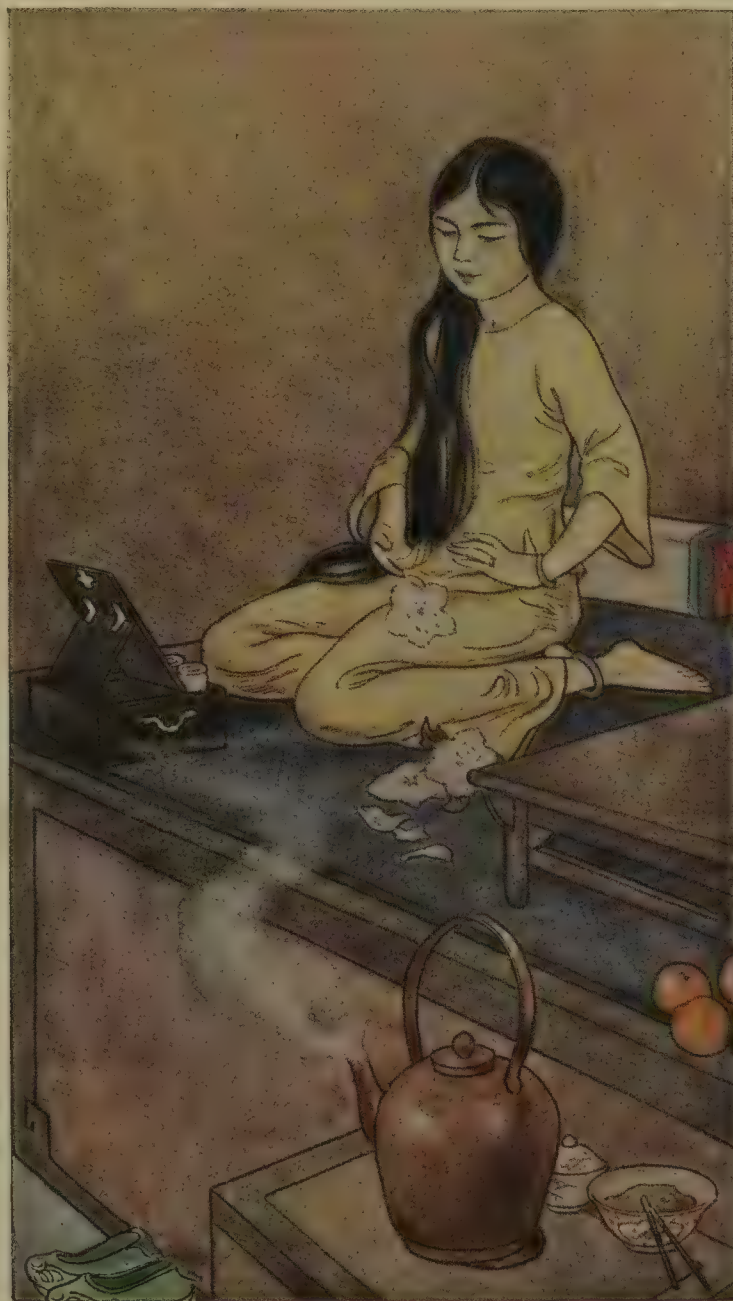
IN an article entitled "A Chinese Woman's Day," Dorothea Hauer writes: "Princess Jun, who comes from an old Manchu family, is a believer in old-fashioned ways and dresses after the mode of twenty or forty years ago, rather than in the new-fangled style of modern China. Her daughter can sew, embroider, paint flowers, and play the zither. She touches the strings with a soft, delicate hand, and it sounds like the chirping of a cicada. 'What is the title of that charming song?' we ask. 'The return of a drunkard by moonlight,' she replies, with a mischievous smile. The Princess goes to the University. . . . Besides the Chinese classics she must know all about Western culture. . . . She wears narrow trousers and a jacket, and considers foreign fashions mannish. A Chinese woman of good society only shows herself in this costume at home. Out of doors, or to receive visitors, she wears a skirt over the trousers. Silk jackets and trousers are also worn as night attire. In northern China, where the winters are very cold, people sleep on a *kang*, a bed-stove which can be heated. In China everything is 'different'; even the care of the body. For washing, a cloth is steeped in boiling water and wrung out, and the face and body are rubbed with it. The children are supposed to help with their mother's dressing, and the eldest—a child of twelve—does her hair."



"SHE PLAYS THE ZITHER . . . AND IT SOUNDS LIKE THE CHIRPING OF A CICADA."

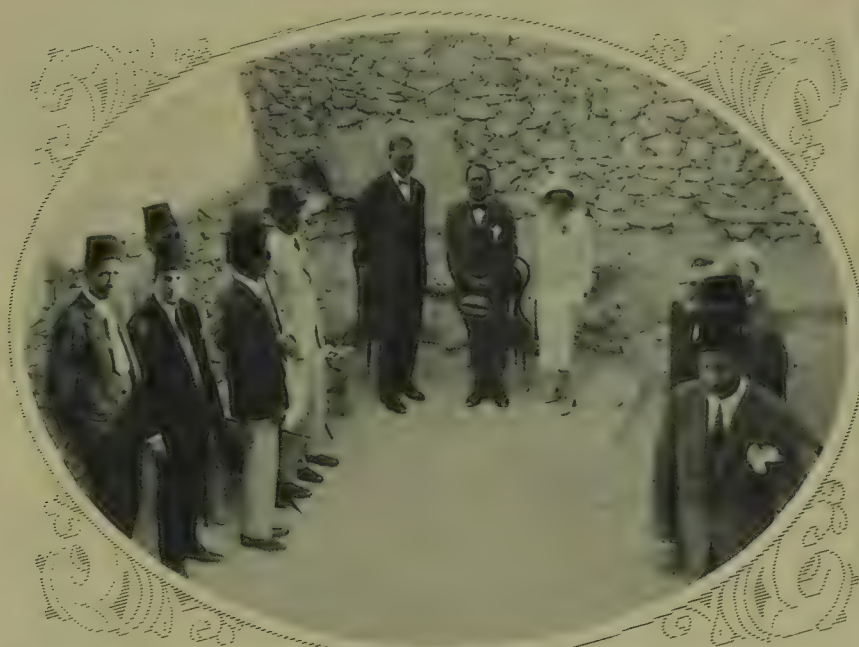


MOTHER'S MORNING TOILET, AT WHICH THE CHILDREN ASSIST: WRINGING-OUT A CLOTH IN BOILING WATER FOR HER ABLUTIONS.



RETIRING TO REST ON A KANG, OR "OVEN-BED," WHICH CAN BE HEATED: A DEVICE USED IN WINTER IN NORTHERN CHINA.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



ROYALTY OF TO-DAY MUCH INTERESTED IN A ROYALTY OF ANCIENT EGYPT: THE KING AND QUEEN OF THE BELGIANS AT THE TOMB OF TUTANKHAMEN, WITH MR. HOWARD CARTER.



THE CREMATION OF FRAU COSIMA WAGNER, WIDOW OF THE COMPOSER: HERR SIEGFRIED WAGNER AT COBURG WITH HIS WIFE AND HIS ELDEST SON, WIELAND.

That very remarkable woman, Cosima Wagner, died at Bayreuth on April 1, at the age of ninety-two. She was the younger daughter of Liszt and the Comtesse d'Agoult ("Daniel Stern"). Her marriage to Hans von Bülow took place in 1857. Later, there was a divorce, and she married Wagner.



THE LATE DAME EMMA ALBANI, THE FAMOUS PRIMA-DONNA.

Dame Emma Albani—long famous as Madame Albani, the great singer in grand opera and in oratorios—died on April 3, at the age of seventy-seven. She made her first appearance, when she was twenty, in "La Sonnambula," at Messina, and engagements at Florence, at Covent Garden, and at the Italian Opera in Paris followed. She triumphed both in grand opera and as an oratorio singer. In 1878, she married Mr. Ernest Gye. Her son is in the Foreign Office.

The King and Queen of the Belgians arrived at Cairo on March 10 on an official visit to King Fuad. Their sightseeing in Egypt included, of course, a visit to the world-famous Tomb of Tutankhamen, the amazing "finds" in which have been so thoroughly illustrated in this paper. We need hardly remind our readers that the Tomb was discovered by the late Lord Carnarvon and Mr. Howard Carter.



THE FIRST WOMAN TO MAKE A FLIGHT IN A GLIDER IN ENGLAND: LADY BAILEY TESTING THE CONTROLS BEFORE HER START.

Lady Bailey, the famous pilot, made the first glider flight undertaken by a woman in England the other day, when she "took off" from a hill in Buckinghamshire, glided perfectly, and landed excellently. It was her first glider flight.



FRAU COSIMA WAGNER.

Frau Wagner devoted her life to securing recognition for Richard Wagner's genius, and to King Ludwig II., Liszt, and herself must be credited the "Bayreuth Idea." For years, she ruled absolutely so far as her husband's work was concerned.



THE DUKE OF GLOUCESTER OPENING THE EXTENSION OF THE SURREY COUNTY HALL, AT KINGSTON, WHICH HAS COST ABOUT £110,000: H.R.H. MAKING HIS SPEECH.

The Duke of Gloucester opened the extension of the Surrey County Hall on April 7. He was received by Lord Ashcombe, Lord Lieutenant of Surrey, and among those attending were the Chairman and Vice-Chairman of the County Council, the High Sheriff of Surrey, the Bishop of Southwark, and the Mayors of the County Boroughs. The extension is twice as big as the existing hall. It was designed by Mr. Vincent Harris.



GARLANDED: MR. SEN GUPTA, THE SWARAJIST MAYOR OF CALCUTTA, BOARDING THE "SIRDHANA" FOR RANGOON—AND TRIAL.

Mr. J. M. Sen Gupta, the Mayor of Calcutta, who is a Swarajist leader, was arrested on a charge of having made a seditious speech at Rangoon, and he arrived at that place from Calcutta, under police escort, on March 17. Immediately, he was garlanded. The trial began on the 18th. Ten days' simple imprisonment was the sentence.



MR. A. W. GAMAGE.

Mr. A. W. Gamage, who died on April 5 at the age of seventy-four, was until recently Governor and Chairman of Messrs. A. W. Gamage, Ltd., the great enterprise that has grown out of the little shop he started in Holborn in 1878, with £150 capital.



HER LATE MAJESTY VICTORIA SOPHIA MARIA, QUEEN OF SWEDEN.

Her Majesty the Queen of Sweden died in the Villa Svezia, Rome, on April 4, after a serious illness of some months' duration. She had passed the winters of several years in Italy. She was born at Karlsruhe on August 7, 1862, only daughter of the Grand Duke Frederick of Baden and Princess Louise of Prussia, daughter of the German Emperor William I. Her marriage to the heir of the King of Sweden and Norway took place in 1881.

AEROPLANES IN LIFTS; A DISAPPEARING CHART-HOUSE: IN "ARGUS."

PHOTOGRAPHS FROM THE SOUND-FILM BY BRITISH MOVIE-TONE NEWS, LTD.



AN AEROPLANE EMERGING FROM THE HANGAR BELOW DECK, FROM WHICH IT IS RAISED TO THE FLIGHT-DECK BY MEANS OF A LIFT.



THE AEROPLANE ALMOST AT DECK-LEVEL AFTER HAVING BEEN RAISED FROM THE BELOW-DECK HANGAR BY MEANS OF A SPECIAL LIFT.



THE CHART-HOUSE OF THE "ARGUS" SINKING SO THAT ITS TOP MAY BE AT DECK-LEVEL AND THE FLIGHT-DECK FREE FROM OBSTRUCTIONS WHICH WOULD INTERFERE WITH THE TAKING-OFF AND LANDING OF AEROPLANES.



THE CHART-HOUSE OF THE "ARGUS" ALMOST FLUSH WITH THE FLIGHT-DECK WHILE BEING LOWERED TO DECK-LEVEL—SHOWING THE "T," WHICH NOTIFIES ITS POSITION TO PILOTS TAKING-OFF OR LANDING.



AN AEROPLANE ABOUT TO LAND ON THE UNOBSTRUCTED FLIGHT-DECK—SHOWING MECHANICS READY TO JUMP FORWARD AND PLACE "BRAKE" BLOCKS BENEATH THE WHEELS.



THE AEROPLANE JUST TOUCHING THE DECK ON LANDING—ON THE LEFT OF THE PHOTOGRAPH, BLACK AND WHITE LINES OF THE FILM'S "SOUND-TRACK" RECORDING THE ROAR OF THE ENGINE.

The "Argus," the third largest aircraft-carrier in the British Navy, can house twenty aeroplanes in the four-sectioned hangar which is below her upper deck, which is 565 ft. long, and provides an unobstructed landing-space for the aeroplanes. The photographs here reproduced show how aeroplanes are raised from hangar to upper deck by means of lifts; how the chart-house is made to sink to deck-level, that there may be a clear "run" for aeroplanes taking-off and landing; and how aeroplanes land on the deck. All are from a remarkable exclusive

sound-film made aboard the aircraft-carrier "Argus." With regard to the "sound-track," it should be explained that in the British Movietone system the sounds are recorded on the film simultaneously with the photography. The electrical effects of the sounds after being picked up by the microphones are made to light a tiny electric lamp, which flickers in sympathy with the original sound-waves, and thus causes the strip of film to be exposed in a series of horizontal lines. Sounds from the lowest to the highest tones are represented by the lines—thin for the higher notes, and thick for the lower notes.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



CHICAGO AFTER THE WORST BLIZZARD ON RECORD, WITH OVER 19 INCHES OF SNOW: A TYPICAL SCENE IN A RESIDENTIAL QUARTER, SHOWING ABANDONED CARS.

Chicago experienced on March 26 the worst blizzard ever recorded in that city, and the snow-fall reached 19.2 inches. Ten deaths were reported as a result of the storm. Hundreds of motor-cars had to be abandoned, not only in rural districts, but in the city itself, and 1500 tramcars were left in the streets. The schools were closed, and the work of the Courts was reduced to a minimum. Supplies of milk and vegetables were partly cut off, and the drinking water was muddled by the storm on the lakes. Heavy snow fell also in many other parts of the United States.



GANDHI'S "CIVIL DISOBEDIENCE" CAMPAIGN IN INDIA: SOME OF HIS FOLLOWERS DURING THE MARCH TO DANDI, WHERE HE BROKE THE SALT LAWS.

Mahatma Gandhi's march to inaugurate his campaign of "civil disobedience" against the Indian Government ended, on April 5, at Dandi, a sea-coast village, where, on the following morning, he formally broke the salt laws by scooping up a handful of sand and salt water on the beach, thus "collecting salt" within the meaning of the Salt Tax Act. Later, he announced that his son, Mr. Ram Das Gandhi, had been arrested with five companions, at Surat, on a charge of collecting salt. Many others of his followers were arrested later.



FRENCH CHASSEUR OFFICERS DIPPING COLOURS IN THE RHINE: A FAREWELL TO OCCUPIED TERRITORY BY A DISBANDED REGIMENT.

Before the recent disbandment of the 3rd Battalion of Foot Chasseurs of the French Army, a simple but moving ceremony was held. On March 19, the battalion for the last time carried out manoeuvres near Kreuznach, its garrison town. Then they formed up on the sandy beach beside the Rhine. The commandant of the battalion and the company-commanders, carrying their banners, advanced to the river, and in a symbolical gesture dipped them in the waters of the Rhine, along which the French colours will shortly no longer float.



THE LATE EMPRESS ZAUDITU OF ABYSSINIA AND HER SUCCESSOR, RAS TAFARI: A PHOTOGRAPH TAKEN IN 1928, WHEN SHE CROWNED HIM AS KING.

The Empress Zauditu of Abyssinia died at Addis Ababa on April 2, aged fifty-three. She was a daughter of Menelik II., and succeeded her nephew, Lij Yasu, when he was dethroned in 1916. At the same time, Ras Tafari was appointed Regent. In September 1928 he was raised to the dignity of King, and was crowned by the Empress herself. He is now thirty-eight. It was stated recently that he would now assume the title of Emperor. King Tafari's troops lately fought a battle with rebels under a former husband of the late Empress, named Ras Gugsu, who was killed.

The Boat Race: Styles Compared— Oxford.



THE OXFORD CREW: PERSONALITIES AND ROWING EXPRESSIONS.



OXFORD STYLE: A MOMENT BEFORE THE BEGINNING OF A STROKE—BODIES REACHING FORWARD AND OAR-BLADES TURNED TO ENTER THE WATER AT RIGHT ANGLES.



OXFORD STYLE: THE MIDDLE OF A STROKE—BODIES GOING BACK AND OAR-BLADES AT FULL PRESSURE IN THE WATER.



OXFORD STYLE: THE FINISH OF A STROKE—BODIES BACK, ARMS BENT, AND BLADES RISING FROM THE WATER.



OXFORD STYLE: BETWEEN THE STROKES—BODIES REACHING FORWARD AND BLADES "FEATHERED" (TURNED HORIZONTAL) TO LESSEN WIND-RESISTANCE WHILE TRAVELLING BACK.

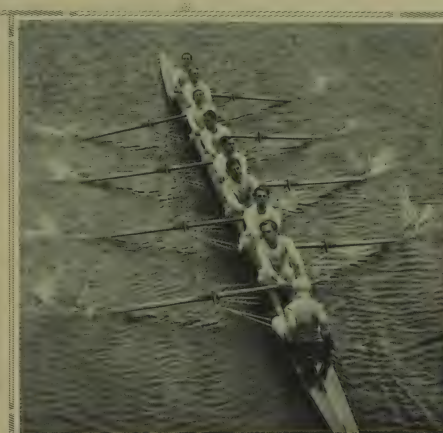
The Boat Race: Styles Compared— Cambridge.



THE CAMBRIDGE CREW: PERSONALITIES AND ROWING EXPRESSIONS.



CAMBRIDGE STYLE: A MOMENT BEFORE THE BEGINNING OF A STROKE—BODIES REACHING FORWARD; BLADES TURNED TO ENTER WATER AT RIGHT ANGLES.



CAMBRIDGE STYLE: THE MIDDLE OF A STROKE—BODIES GOING BACK AND OAR-BLADES AT FULL PRESSURE IN THE WATER.



CAMBRIDGE STYLE: THE FINISH OF A STROKE—BODIES BACK, ARMS BENT, AND BLADES RISING FROM THE WATER.



CAMBRIDGE STYLE: BETWEEN THE STROKES—BODIES REACHING FORWARD AND BLADES "FEATHERED" (TURNED HORIZONTAL) TO LESSEN WIND-RESISTANCE WHILE TRAVELLING BACK.

Comparison of the two sets of photographs given above, showing the Oxford and Cambridge crews in practically identical positions at successive stages of a stroke, will doubtless enable experts in rowing to form an opinion as to the respective style and merits of the two crews. The contest to be decided to-day (April 12) marks the commencement of a new "century," as it were, in the historic "battle of the Blues," for last year's event was the centenary of its institution in 1829, when the first "Varsity" Boat Race resulted in a victory for Oxford. Another point of special interest in this year's race is the fact that both sides are at present equal in their total number of "wins," which stands at forty all, with one dead-heat, in 1877. The following are the names of this year's crews as given at the time of going to press (changes may, of course, occur before the race): Oxford—Bow. M. J. Waterhouse (Eton and Balliol);

2. R. V. Low (Winchester and University College); 3. N. K. Hutton (Fettes and University College); 4. C. M. Johnston (Shrewsbury and Brasenose); 5. H. R. A. Edwards (Westminster and Christ Church); 6. L. Olive (Eton and Christ Church); 7. D. E. Tinné (Eton and University College); Stroke. C. F. Martineau (Harrow and University College); Cox. H. A. Durbridge (Malvern and University College). Cambridge—Bow. D. Haig-Thomas (Eton and Lady Margaret); 2. H. R. N. Rickett (Eton and Third Trinity); 3. W. A. Prideaux (Eton and Third Trinity); 4. P. N. Carmichael (Oundle and Jesus); 5. M. H. Warriner (Harrow and First Trinity); 6. J. B. Collins (Eton and Third Trinity); 7. A. S. Reeve (Brighton and Selwyn); Stroke. T. A. Brocklebank (Eton and Third Trinity); Cox. R. E. Swartwout (Middlesex, U.S.A. and First Trinity).

THE OSPREY HOVERING: ACTION-PHOTOGRAPHS OF BEATING WINGS.

PHOTOGRAPHS BY COURTESY OF CAPTAIN C. W. R. KNIGHT, M.C.



HANGING IN THE AIR WITH WINGS FULLY EXTENDED: AN OSPREY RETURNING TO ITS NEST.



COMMENCING THE DOWNWARD WING BEAT: THE PRIMARIES SEPARATED UNDER THE STRAIN.



DOWNWARD BEAT: TIPS OF PRIMARIES BENT BACK ALMOST TO A RIGHT ANGLE BY WIND-RESISTANCE.



THE NEXT PHASE: THE OSPREY'S WINGS FULLY FORWARD, WITH THE PRIMARIES WIDELY SEPARATED.



COMMENCEMENT OF THE BACKWARD BEAT: THE OSPREY WITH ITS PRIMARIES CURVING INWARDS.



BACKWARD BEAT CONTINUED, DISCLOSING MORE OF THE BIRD'S BODY: A SUCCEEDING STAGE.



THE BACKWARD BEAT APPROACHING COMPLETION: A CURIOUS ATTITUDE OF THE OSPREY IN HOVERING.



BACKWARD BEAT ALMOST COMPLETED: SHOWING THE LENGTH OF THE BIRD'S LEGS.



THE WINGS RETURN TO THE ORIGINAL EXTENDED POSITION READY TO RESUME THE DOWNWARD BEAT.



CAPTAIN KNIGHT WITH TWO OF THE OSPREYS WHICH HE BROUGHT BACK FROM GARDINER'S ISLAND OFF MONTAUK POINT, U.S.A., AND LIBERATED IN THEIR ANCESTRAL HAUNTS IN INVERNESS-SHIRE: THE REPATRIATION OF A SPECIES EXTINCT IN SCOTLAND BY SPECIMENS FROM AMERICA.

Captain C. W. R. Knight, M.C., the well-known naturalist-photographer, is to present at the Polytechnic Cinema Theatre, beginning April 14, his new film entitled, "Sea Hawks," with a personal description. The scene of the film is Gardiner's Island (off Long Island, New York), where some 300 or 400 ospreys nest annually in a sanctuary under ideal conditions. Ospreys nested in Scotland up to about twenty years ago; but were exterminated there by collectors. As noted (with illustrations) in our issue of August 24 last, Captain Knight brought back two pairs from Gardiner's Island to be liberated in Scotland. The series

of nine photographs in the upper part of this page, taken by Captain Knight on Gardiner's Island, shows successive stages of an osprey's flight while hovering. The osprey's method of fishing is to hover over the water, dive in, and catch the fish in its extraordinarily sharp talons, not in its beak, as with other fish-eating birds. Describing his efforts to photograph the process, Captain Knight writes: "In the end, with a telephoto lens of 15 inches, I achieved something like success—the headlong crash into water, the period of submersion, the 'rouse' (as falconers say) to get rid of water-drops, and the homeward journey."

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



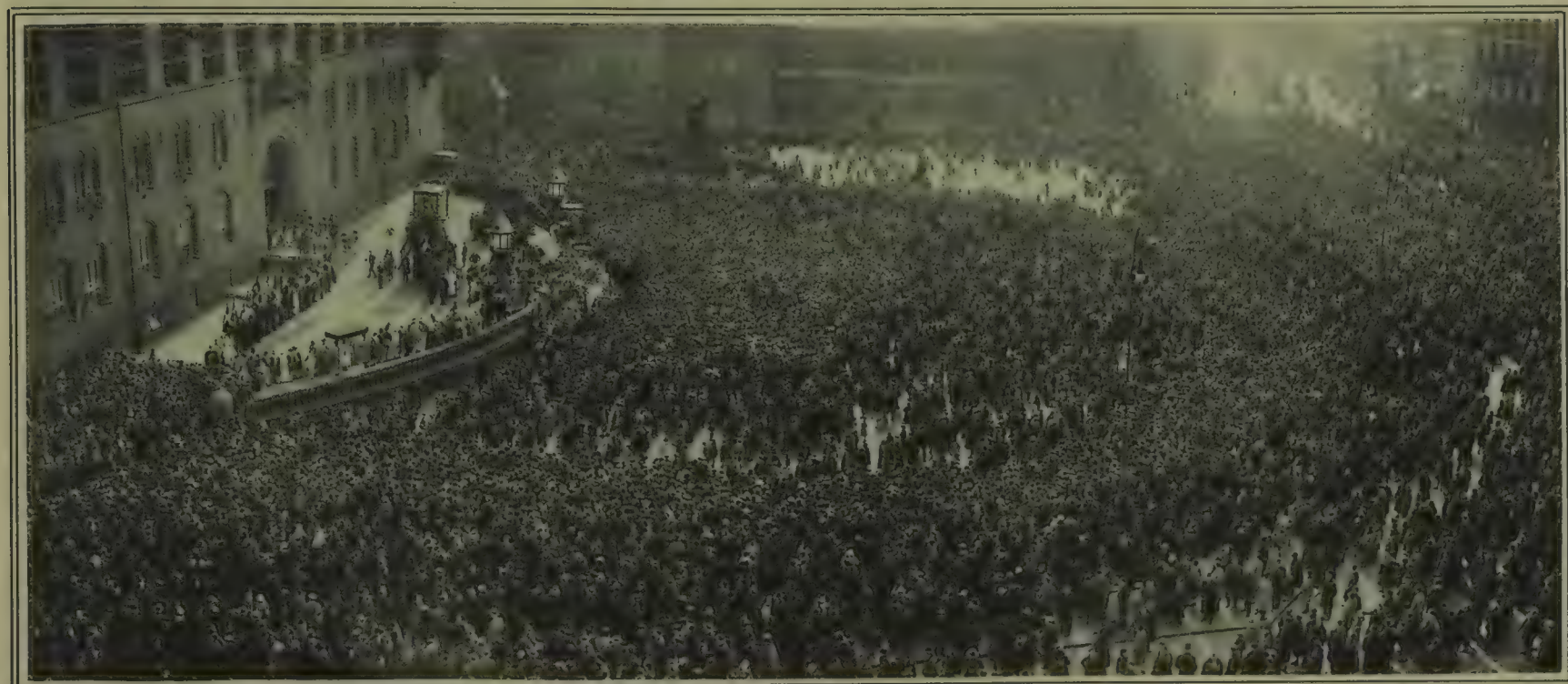
A GLIDER, TOWED BY AN AEROPLANE, "HOPPING" FROM THE PACIFIC COAST TO THE ATLANTIC: CAPT. HAWKS, IN "EAGLET," IN TOW OF THE AEROPLANE.

In a series of seventeen "hops," Captain Frank M. Hawks has been towed in his glider "Eaglet" from San Diego, California, to Van Courtland Park, New York, in which he landed on the afternoon of April 6, after an eight-day voyage. On the arrival of this first "air train" at the park, Hawks cut loose from the tow-aeroplane and gave an exhibition of motorless flying. Thereafter he landed, and mailed several thousands of letters which had been handed to him for that express purpose.—A German all-metal aeroplane, which was carrying goods on an



THE FATAL ACCIDENT TO A GERMAN GOODS-CARRYING AEROPLANE: THE WRECKAGE OF THE ALL-METAL MACHINE STREWN ON THE HILL-TOP.

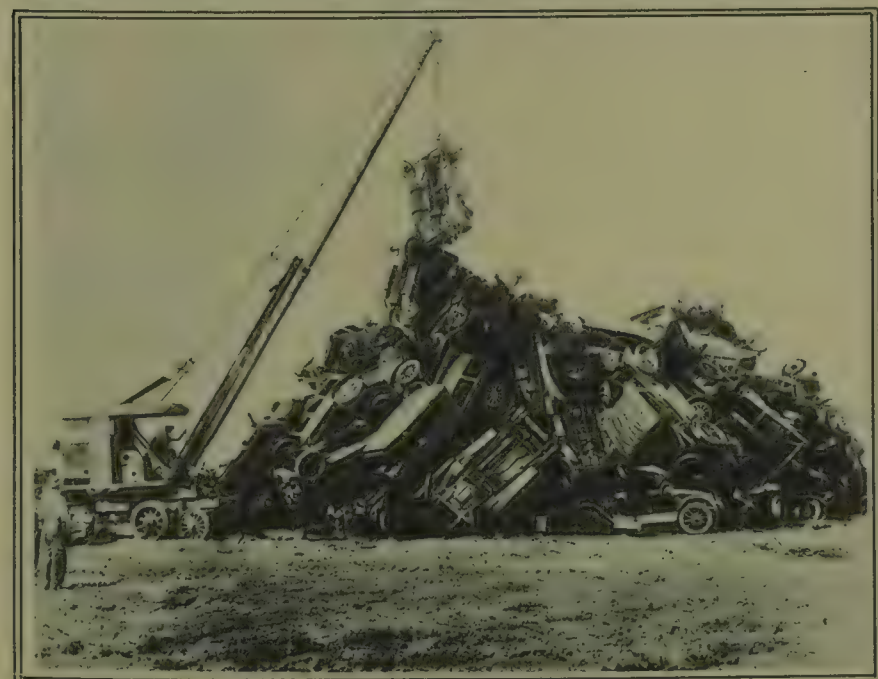
experimental early-morning service from Croydon to Berlin, crashed on a hill-top between Limpsfield and Westerham at about ten minutes past four on the morning of April 7, while travelling at a hundred miles an hour. The pilot and a mechanic, the only occupants, were killed. As to the machine itself, this was almost entirely destroyed, although it was of metal. The engine was torn out, and was found some twenty yards away from the main wreckage. The aircraft was a single-engined machine of the Junker type.



THE DANISH CELEBRATIONS OF THE 125TH ANNIVERSARY OF THE BIRTH OF HANS ANDERSEN, THE WRITER OF FAIRY-TALES: CHILDREN, DRESSED AS CHARACTERS FROM THE STORIES, ENTERTAINING A GREAT CROWD OF SPECTATORS AT THE TOWN HALL AT COPENHAGEN.

As we have occasion to note in another part of this paper, the 125th anniversary of the birth of Hans Christian Andersen was celebrated at Copenhagen on April 2, and there were also celebrations elsewhere, more particularly at Odense, in Fünen, where the famous writer of fairy-tales was born in 1805. In the schools at Copenhagen, children were seen in tableaux illustrating

episodes from the fairy-tales; and children also gathered at the Town Hall of the city, dressed as characters from the stories, to give a short entertainment, which included the recital of fairy-tales. The youngsters marched to the place of assemblage escorted by their teachers, and the return procession was headed by a living flag of children dressed in red and white.



DRASTIC MEASURES TAKEN WITH MOTOR-CARS DEEMED UNSAFE TO BE ON THE ROAD: DUMPING AUTOMOBILES IN CALIFORNIA, BEFORE BURNING THEM.

The Americans, as is generally known, have a habit of taking drastic measures with regard to old motor-cars, and, from time to time, we have illustrated the destruction of "dumps" of discarded automobiles. Seldom, however, could anything more thorough have happened than the action by the Motor-car Dealers' Association of Long Beach, California, which recently purchased



JUDGED UNSAFE BY AN ASSOCIATION OF MOTOR-CAR DEALERS AND CONDEMNED TO BE BURNED: THE HEAP OF DECREPIT MOTOR-CARS ABLAZE AT LONG BEACH.

dozens of decrepit cars which it deemed unfit to take the road, condemned them to be burnt, heaped them up for that purpose, and duly set fire to them. It is stated that the plan was devised chiefly in order to rid the highways and byways of unsafe cars; but it may be taken that the Association was not ill-pleased at the removal of such cars from the second-hand market!

THE SEVEN GOALS OF THE GREAT "SOCCER" EVENT: ENGLAND WINS.



ENGLAND'S FIRST GOAL (TEN MINUTES AFTER THE START) IN THE MATCH WITH SCOTLAND AT WEMBLEY: HARKNESS, THE SCOTTISH GOALKEEPER (ON GROUND), BEATEN BY A SHOT FROM WATSON, THE ENGLISH CENTRE-FORWARD.



ENGLAND'S SECOND GOAL (THE FIRST OF THREE SCORED WITHIN FIVE MINUTES NEAR THE END OF THE FIRST HALF): ANOTHER SUCCESS BY WATSON (ON LINE IN CENTRE, WITH LEFT FOOT RAISED).



ENGLAND'S THIRD GOAL (THE SECOND OF THE THREE SCORED IN RAPID SUCCESSION IN THE FIRST HALF): THE BALL HEADED-IN BETWEEN THE POSTS BY RIMMER FROM A PASS BY CROOKS.



ENGLAND'S FOURTH GOAL (THE THIRD OF THE THREE OBTAINED ONE AFTER THE OTHER BEFORE THE END OF THE FIRST HALF OF THE MATCH): HARKNESS (ON GROUND) "REGISTERING ANGUISH."

THE International Association Football match between England and Scotland, played at Wembley on April 5, ended in a victory for England by 5 goals to 2. Having thus won all three of their matches against the home countries, England secured the championship for the first time since 1913. The English team, which was new and untried, played a spirited game from the start against proved and well-seasoned opponents who never despaired throughout. The turf was in splendid condition, and the game was very fast—a splendid exhibition of football on both sides. England scored first

[Continued opposite.]



ENGLAND'S FIFTH GOAL, SCORED IN THE SECOND HALF, BY A SHOT FROM RIMMER WHILE GOING AT FULL SPEED: THE BALL IN THE NET—A VIEW FROM BEHIND.

[Continued.]

at the end of ten minutes, and then, near the end of the first half, got three more goals in rapid succession. Scotland, however, made a fine effort in the second half. After they had got their first goal, England scored again, and then came another goal for Scotland. The Duke of Gloucester attended the match, and shook hands with the teams. The spectators numbered about 80,000; many had come from Scotland overnight. Such a display of plaids and tam-o'-shanters had seldom been seen, and the good-humoured Scottish banter did not fail even when things went badly for their side.



SCOTLAND'S FIRST GOAL, EARLY IN THE SECOND HALF: HIBBS, THE ENGLISH GOALKEEPER, ON THE GROUND BESIDE FLEMING (THE SCOTTISH CENTRE-FORWARD), WHO SCORED THE GOAL.



SCOTLAND'S SECOND GOAL: FLEMING (IN DARK JERSEY, THE CENTRAL FIGURE OF THE THREE ON THE RIGHT) AGAIN SUCCEEDS IN GETTING THE BALL PAST HIBBS.



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The Coming Season :

A Forecast of 1930.

SPORT, music, State ceremony, naval and military pomp, and light-hearted unconventional amusements all have their share in making up the season—that round of non-stop entertainment which keeps London busy during May, June, and July. One may contend, however, that, in spite of its many sides, this celebrated pageant of social pleasures is chiefly inspired by unsophisticated girlhood, as fifty per cent. of the private entertaining during the season is in honour of débutantes, and designed to celebrate the entry into society of some young girl.

The important young women of eighteen years of age who are thus the *raison d'être* of many of the coming gaieties of London include daughters of several famous houses, and these girls are greatly to be congratulated on coming out in 1930, for this season promises to be a very enjoyable one. The happy recovery of his Majesty the King will make a tremendous difference to social life this year, and the fact that five Courts are to be held—four in May and one early in July—and that the Sovereign expects to be present at each, is glad news to mothers and daughters. The débutantes of 1930 may also look forward to seeing one of the loveliest and most romantic full-dress pageants of English life which the "buds" of 1929 missed, for it is not likely that Royal Ascot will this year be deprived of its opening ceremonial—the State Drive of their Majesties up the straight mile to the Royal Enclosure, in open carriages with postillions and outriders.

Lady Kitty Fitzmaurice, elder daughter of Lord Lansdowne; Miss Bronwen Scott-Ellis, eldest daughter of Lord Howard de Walden; Lady Elizabeth Yorke, daughter of Lord Hardwicke, and many other notable débutantes are to have dances given for them in May, and, in fact, most of the dates in the "merrie month" and in June have been "taken" by leading hostesses. The fact that four of the five Courts are in May adds to the exceptional "business" of the month from the social point of view, and the 21st, 22nd, and 23rd are fixed for the annual Chelsea Flower Show, the gardeners' delight. This display of horticultural skill includes whole miniature gardens laid out as if by magic in the Royal Hospital Grounds, and is always attended by Royalty, for the Queen is exceptionally interested in gardening, and, as a rule, makes a complete tour of the exhibits accompanied by the King, while Princess Mary and other members of our ruling family always visit it.

The season is supposed to begin with the Private View of the Royal Academy, on the Friday before the first Monday in May, and this function is regarded as an advance parade of spring fashions, as well as an artistic event and a social gathering. The dress side will be of special interest this year, when opinion is still divided on the long and short skirt question for day wear. The opening night of the season of Grand Opera at Covent Garden, however, precedes the Private View, as it is on April 28, so one may take this as the official *première* of this year's round of London gaieties. Their Majesties are again subscribing to the opera, which lasts until July 4, and will, no doubt, often be seen at Covent Garden; though, as their tastes lie in the direction of the lighter operas, it is probable that they will attend for the Verdi, Bellini, Puccini, and Debussy compositions rather than for the Cycles of the "Ring" and for the production of "Die Fledermaus," which is rousing such interest among German operatic enthusiasts. Wagner, by the way, is now definitely "smart," and the "Ring" draws well-dressed, bejewelled houses instead of rather "dowdy" audiences.

May also sees the opening of the Royal Tournament at Olympia—a wonderful Naval, Military, and Air Force Display which our Sovereign attends; and, as the Prince of Wales is expected home in time for the opening of the season, it is likely that he also will be seen at this excellent "show."

With the coming of June, we have all the most celebrated annual summer pageants of England unrolled before us. The Derby is on June 4, a date already occupied by the Fourth of June celebrations at the "Best of Schools," so Old Etonians will have a difficult choice to make! The Oaks is run on June 6, and the Richmond Royal Horse Show is the equine

THE SEASON : A Diary of Important Fixtures

- April 23—25.—Newmarket Craven Meeting.
 " 28.—Opening of the Season of Grand Opera.
 " 28—30.—Epsom Spring Meeting. (April 30; City and Suburban.)
 May 1.—American v. British Ladies Golf Match; Sunningdale.
 " 2.—Private View of the Royal Academy.
 " 5.—Opening of the Royal Academy.
 " 6—9.—Newmarket First Spring Meeting. (May 7, Two Thousand Guineas. May 9, One Thousand Guineas.)
 " 10.—Internat. Trial Polo Match; Ranelagh.
 " 12—16.—Ladies' Open Golf Champ.; Formby.
 " 12.—Whitney Polo Challenge Cup commences; Hurlingham.
 " 14.—First Court.
 " 15.—Second Court.
 " 15—16.—Walker Cup Golf Match; Sandwich.
 " 17.—Hurlingham Weekly Polo Cup Final.
 " 17.—Kempton Jubilee Handicap.
 " 19—24.—Buenos Aires Polo Chal. Cup; Ranelagh.
 " 20—22.—Newmarket Second Spring Meeting.
 " 21—23.—Chelsea Flower Show; Royal Hospital Gardens.
 " 21.—Queen Charlotte's Hospital Birthday Ball; May Fair Hotel.
 " 25.—International Trial Polo Match, England v. The Rest; and Whitney Polo Cup Final; Hurlingham.
 " 26, etc.—Amateur Golf Champ.; St. Andrews.
 " 26—31.—Ranelagh Spring Handicap Polo Tournament.
 " 27.—Third Court. May 28.—Fourth Court.
 " 29—June 14.—Royal Tournament; Olympia.
 June 3—6.—Epsom Derby Meeting. (June 4, The Derby. June 6, The Oaks.)
 " 3.—Pekin Palace Dog Assoc. Show; Ranelagh.
 " 4.—"Fourth of June" Celebrations; Eton.
 " 4—7.—Royal Counties Show; Reading.
 " 7.—Sanford Polo Cup Final; Hurlingham.
 " 9.—Public Schools Polo Cup; Roehampton.
 " 9.—International Trial Polo Match: England v. The Rest; Hurlingham.
 " 9—14.—Ranelagh Polo Open Challenge Cup.
 " 11.—Horse and Polo Pony Show; Ranelagh.
 " 12—14.—Richmond Royal Horse Show.
 " 13.—Polo Pony Show; Hurlingham.
 " 16, etc.—Open Golf Championship; Hoylake.
 " 16.—Royal Caledonian Ball; Grosvenor House.
 " 17—21.—Aldershot Com. Searchlight Tattoo.
 " 17—20.—Ascot Meeting. (June 18, Hunt Cup; June 19, Gold Cup.)
 " 19—28.—International Horse Show; Olympia.
 " 21.—Ladies' Mounted Sports and Fencing Competition; Ranelagh.
 " 21.—International Polo Trial Match; Ranelagh.
 " 23—July 5.—All-England Lawn-Tennis Championships; Wimbledon.
 " 26.—Newbury Summer Cup.
 " 26—28.—Motor-Boat Racing for Duke of York's Cup and Outboard Championships.
 " 27, etc. England v. Australia; at Lord's.
 " 28.—Champion Polo Cup Final; Hurlingham.
 " 28.—R.A.F. Pageant; Hendon.
 July 1—4.—Newmarket First July Meeting.
 " 2.—Children's Day; Ranelagh.
 " 2—5.—Henley Regatta.
 " 2—5.—Aldershot Command Horse Show.
 " 5.—Inter-Regimental Polo Cup Final; and Guest Polo Cup Final; Hurlingham.
 " 7, etc.—Oxford v. Cambridge; at Lord's.
 " 7—12.—Subalterns' Polo Gold Challenge Cup; Ranelagh.
 " 8.—Duke of York's Polo Challenge Cup Final; Ranelagh.
 " 10.—Inter-University Oxford v. Cambridge Polo Match; Hurlingham.
 " 11—12.—Eton v. Harrow Cricket Match; Lord's.
 " 12.—The Empire (Prince of Wales) Polo Cup Final and Tyro Cup Final; Hurlingham.
 " 14—19.—"The King's Coronation" Polo Cup; Ranelagh.
 " 18—19.—Eclipse Meeting, Sandown.
 " 19.—Mounted Gymkhana; Ranelagh.
 " 19.—Social Clubs Polo Final; Villavieja Polo Cup; Hurlingham.
 " 29—Aug. 1.—Goodwood Meeting.
 " 26.—Cicero Polo Cup Final; Hurlingham.
 Aug. 4—8.—Cowes Week.
 " 5—8.—Dublin Horse Show.
 " 5—9.—Southern Command Tattoo; Tidworth.

attraction for the week-end before Ascot. The first Monday in Ascot Week also sees the celebrated Caledonian Ball, at which Scottish society shows Sassenachs how the Eightsome should be danced, and that "strathspeys and reels put life and mettle in their heels." This year this Scottish gathering has perforce had to seek a new venue, owing to the closing of the Hotel Cecil, so it is taking place at Grosvenor House.

Ascot, with its brilliant display of fashions, its royal flavour, magnificent sport, and State ceremonial, really deserves its title of "apex of the season," and the Aldershot Tattoo provides an evening spectacle nightly that week which, given fine weather, is absolutely unsurpassed as a presentation of romantic military glory.

The International Horse Show opens at Olympia before Ascot is over, for its dates are June 19—28, and the thrills of the jumping by British and foreign officers, the skill of the children in the juvenile classes, and the many interesting features of the Show make it a favourite fixture, while it is safe to prophesy that practically every member of his Majesty's family will visit it at least once. The popularity of the All-England lawn tennis championships at Wimbledon from June 23-July 5 never wanes. The Duke of York (who once competed in the doubles championship), the Queen, and the King himself all enjoy watching Centre Court contests, and the Royal Box is seldom without some notable occupants; while another annual event which is better attended and more wonderful every year is the R.A.F. Pageant at Hendon on June 28.

The cricket season comes to its height, from a social point of view, in July, with the two famous matches at Lords, the Oxford and Cambridge, on the 7th and following days, and that superb festival of youth, the Eton and Harrow match on July 11 and 12, when coaches lined up in old-world style are once more the smart possession, and pretty sisters and smart mothers wear the fluttering muslins and wide-brimmed hats which convention (and the traditionally tropical weather which nearly always favours the match) prescribes for the occasion. The enthusiasm of the "real boys" is delightful to watch, but at the Eton and Harrow the "youngest" and the keenest are middle-aged gentlemen who are able to renew their Etonian or Harrovian youth for two afternoons only once a year!

After the Eton and Harrow, there is Sandown, with the Eclipse Stakes, as a final London gathering before Goodwood calls society to the prettiest course in England, and the house-party season begins in earnest, though of late we have grown accustomed to having a Royal Garden Party as the wonderful finish to the season, and it is quite likely that again this year their Majesties will hold one. The King usually attends Goodwood, and now that his health is so much improved it is quite likely that he may go to Sussex for the week before Cowes. That most celebrated of all regattas will be its old self again with the royal yacht in commission, and our Sailor King in his element aboard her—and will make a royal *coda* to what seems likely to be a glorious season.

This year will see the début of at least one important new hostess in the Duchess of Westminster, who will no doubt give a good many parties; while Lady Londonderry, one of the most gifted of all great ladies, and the mother of two young unmarried girls; Baron Franckenstein, the Austrian Minister, celebrated for his delightful *musicales*; and many other notable folk will provide full-dress entertainments, and give some informal ones too, when July arrives and the first stately series of Season gatherings is over. The cocktail party—at which, it should be noted, orange-juice and lemonade are consumed as often as stronger beverages—captured the fancy of society during the winter, and will probably be accepted as a feature of season life, since it is more convenient to be "at home" to friends between six and seven-thirty or eight than at tea-time in these days, when dinners are growing later and later, and outdoor pursuits, such as watching the polo matches at Roehampton, Hurlingham, or Ranelagh, or playing lawn tennis, make such a wide appeal to both old and young.



Sport of the Season: The Promise of 1930.



THE CRICKET SEASON, 1930—By F. B. WILSON.

THE prospects and interests of the cricket season of 1930 are practically summed up in the four words—"The Australians are coming." The County Championship will still have its interest—especially towards the finish—but it must be of very secondary importance this year. Certain counties must be harder hit than ever by the decision—a very good one, of course—to play four-day matches for the first four Test Matches. A player chosen for England will probably be lost to his county for two matches on end. The decision, by the way, to begin Test Matches on Friday is a particularly wise one, as it ensures two days' rest for the players before each Test Match.

The Australian team is as follows: W. M. Woodfull (Victoria), Captain; V. Y. Richardson (South Australia), Vice-Captain; A. F. Kippax (New South Wales); W. H. Ponsford (Victoria); E. L. a'Beckett (Victoria); G. D. Bradman (New South Wales); A. Jackson (New South Wales); S. McCabe (New South Wales); A. Fairfax (New South Wales); W. A. Oldfield (New South Wales); C. V. Grimmett (South Australia); C. W. Walker (South Australia); T. Wall (South Australia); P. M. Hornibrook (Queensland); A. Hurwood (Queensland).

The ability of this side to win matches depends, of course, to a very large extent on the weather. Tremendously strong though they are in batting—there can be no argument about that—doubts have been expressed as to the strength of the Australian bowling. Wall is an honest fast bowler, but he is no Ernest Jones. Grimmett will go on getting people out on any wicket, though it may take him a long time to get out half a side. Hornibrook is a left-handed bowler who is, I am told, a little faster than Parker, and who can swing the ball in the air and bring it back, if the wicket helps him. A'Beckett, McCabe, and Fairfax are all good change bowlers, and there are distinct possibilities of Fairfax becoming something much better than that. Hurwood is the dark horse: some of the critics prophesy that he will be the surprise packet of the side, and a most unpleasant one from our point of view. On "a bit of bird-lime" or "a glue-pot" the Australians can get

even England out twice in four days: should the wicket remain in this mad mood all the time, however, it is certain that England can also get Australia out twice. There comes the real test of batting. The first remark to be made by everyone about the 'Australians' batting will be: "They haven't got a first-class left-hander." Generally Australia has had two of them, not the least dangerous of recent years being J. M. Gregory. England takes a trick there, for every left-hand, and more especially every googlie, bowler is immediately "good." Good, on anything like hard, straightforward wickets, they will have to be. Woodfull

and Ponsford we know, though Ponsford, owing to illness, did not show us in 1926 what he really can do. Bradman will probably be "the crowd's" batsman, not only because he holds the record for the highest score in first-class cricket, but also because he plays a robust and cheerful game and loves to put the stick against the ball. Jackson is a beautiful player, and has even been spoken of in the same breath as Victor Trumper; and Kippax, a player of many strokes, ought to have been here before. V. Y. Richardson can punch the ball as well as play it; and

matter of opinion—and depends on the season. Tate will almost certainly play in the first Test Match, probably in all five. Freeman took a tremendous lot of wickets last year—more than twice as many as any other bowler in Test Matches, and his bowling at Lord's in the Gentlemen v. Players match will not be quickly forgotten. R. Tyldesley, of course, was head of the bowling averages—of those, that is, that took a serious number of wickets. R. W. V. Robins must be considered as an all-rounder; and as a bowler pure and simple—fancy a Freshman in an England side v. Australia merely on his bowling!

I. A. R. Peebles. D. R. Jardine is a candidate, possibly as Captain, on his form of 1928. A burning question is "Is K. S. Duleepsinhji eligible for England in Test Matches against Australia?" There seems a doubt about the matter. Meanwhile, we are needing, do not let it be said wanting, a fast bowler. Larwood is really fast on his day, and, also on his day, can go halfway through a side, or even further. M. J. C. Allom might be really fast and also sound this year. G. O. Allen has claims as an all-rounder. A. C. Gore might be again, for two hours, the best fast bowler in England, but he is not "a probable" now. It seems, on looking into it, that the side has not quite picked itself, after all. J. C. White—now an all-rounder and also a candidate for the Captaincy—Parker, Goddard and others clamour for the fourth bowler's place.

LAWN TENNIS IN 1930.—By "WIMBLEDON."

HAD there been any sun on the Riviera during the closing season, one might ask whether coming events had cast their shadow in the South of France. At any rate, young England had a fine record during the spring on the courts of the champion country; let us hope it portends the turning tide.

Champions of world-wide reputation fell to British invaders. At Cannes Eric Peters inflicted on W. T. Tilden the only reverse in singles which he suffered on the Riviera. The American champion may have been out of form, even a victim of dietical indiscretion; it requires courage and tenacity even to beat a handicapped Tilden. And no Englishman had ever lowered his flag before. At Beaulieu H. G. N. Lee and H. W. Austin survived a strong cosmopolitan challenge—the former won his first tournament in the South of France. At Monte Carlo, Austin figured in a new and pleasing rôle—that of a skilful and subtle doubles player. He and Kingsley, proving a beautifully balanced team, defeated Cochet and Brugnon, twice victors at Wimbledon. A more significant triumph than any, Austin, on his way back to England, tackled that hitherto invincible covered court champion, Jean Borotra, on his own court in Paris—and beat him in a fine four-set match.

[Continued on page 642.]



THE TEST MATCHES: MR. W. M. WOODFULL, THE CAPTAIN OF THE AUSTRALIAN CRICKET TEAM.



A PLAYER WHO BEAT MR. W. T. TILDEN RECENTLY: MR. ERIC PETERS.

McCabe has already qualified as a number one batsman if he is wanted in that position. Not many catches are likely to go down, and if the throwing is not extremely good we shall be surprised; but the team is not heralded as a great fielding one. Since Australia have chosen W. M. Woodfull as Captain he can be relied upon as at least thoroughly dependable, and, almost to a certainty, something more than that. Woodfull, Richardson, and Kippax are the team selection committee.

As for the English side, it to a large extent picks itself—barring illness or accident. The question of the Captain is a vexed one—or, at least, it gives people plenty to argue



RETURNING TO WIMBLEDON PLAY: MRS. GODFREE (WITH HER BABY SON, DAVID LESLIE).

Mrs. Godfree, who was Miss Kitty McKane, was married in 1926.

about. I am prepared to see A. P. F. Chapman in command in the first Test, and possibly in all five matches. Hobbs and Sutcliffe choose each other to go in first. These Test Matches are serious, so that Hammond, Woolley, and Hendren command three places. The wicket-keeper is a



A LAWN-TENNIS PLAYER WHOSE 1930 CAREER WILL BE WATCHED WITH THE GREATEST INTEREST: MR. H. W. AUSTIN.



A LAWN-TENNIS PLAYER WHOSE 1930 CAREER WILL BE WATCHED WITH THE GREATEST INTEREST: MISS BETTY NUTHALL.

TO SING AT COVENT GARDEN:

STARS OF THE OPERA SEASON.



ROSA PONSELLE.



MARIA OLCZEWSKA.



FRIDA LEIDER.



EVA TURNER.



IVA PACETTI.



LOTTE LEHMANN.

IVAR ANDRESEN—
IN "GÖTTERDÄMMERUNG."

FRIEDRICH SCHORR—AS HANS SACHS.



OCTAVE DUI—IN "MADAMA BUTTERFLY."



RUDOLF BOCKELMANN.



LAURITZ MELCHIOR—IN "PARSIFAL."



ELIZABETH SCHUMANN.

The Royal Opera House, Covent Garden, has announced that its season of International Grand Opera will begin on Monday, April 28, and continue until Friday, July 4, and that during that period performances will be given on each evening of the week, save Saturdays and Sundays. At the moment of writing, it is known that there will be two complete cycles of "Der Ring des Nibelungen," the first starting on April 29, and the second on May 12. The rest of the repertoire will be selected from the following, to which additions may be

[Continued opposite.]

made. "Parsifal," "Die Meistersinger," "Der Fliegende Holländer," "Die Fledermaus," "Aida," "Otello," "La Traviata," "Rigoletto," "Norma," "Madama Butterfly," "Tosca," "Marta," "Andrea Chenier," "L'Amore dei Tre Re," "Pelléas et Mélisande," and "Roméo et Juliette." The conductors will include John Barbirolli, Vincenzo Bellezza, Robert Heger, and Bruno Walter. The "stars" engaged are, of course, all singers of very considerable distinction, and yet other most important engagements are pending.

SPORT OF THE SEASON.

(Continued from Page 640.)

tactician can break it down. Restored to full health by Alpine climbing, Señorita de Alvarez is to compete at both tournaments. She has the strokes, if not the stability, to win either. Our own ladies will meet the Americans at Wimbledon in the Wightman Cup before the championships. Their team has yet to be selected. We know that Mrs. Godfree is returning to play, and will partner Mrs. Holcroft-Watson in the doubles. Presumably the latter will appear in the singles. The second string will probably be chosen from Mrs. Fearnley Whittingstall, Miss Nuthall, and Miss Mudford, who has made a striking advance in the past year.

Wimbledon will again be the world's leading tournament. One hesitates thus early to suggest the winners. For six years in succession France has won the singles; it may be that her cycle will end. Tilden is to compete again. Let no one suppose that he is a spent force. For two months on end in the South of France he proved himself to be in a class above the field. His great ambition is to regain

of a point of honour for Britain to send a team to America in an effort to retrieve the situation. During the last few years, the United States ladies have had an experience of tournament play far more intensive than ours, and, in all probability, it has had a big effect on the standard of their golf.

The Walker Cup match, with Mr. Bobby Jones as leader of the American side, will take place at Sandwich on May 15 and 16. It has yet to produce a victory for this country. The United States players have gained rather easy triumphs in the three contests decided on their own courses, but in the two held at St. Andrews they have been successful by only a solitary point on each occasion, and rather luckily at that. I fancy that the shifting to Sandwich as the battleground may mark the turn of the tide, for here is a typical British seaside links, with its carries over big sandhills and demands for shots from uphill and downhill lies, which ought to inspire our men to attain the top of their form.

America is relying mostly upon her well-seasoned players. They are not, indeed, old in years, for their average age is well under thirty; but most of them have long been identified with this match, and the names of Mr. Bobby Jones, Mr. Harrison Johnston, Mr. Francis Ouimet, Mr. George Von Elm, Dr. O. F. Willing and Mr. Roland Mackenzie (who is expected to take the place of Mr. Jesse Sweetser) are now household words in connection with Walker Cup golf. Britain

will be captained by Mr. R. H. Wethered, and of the team that lost so heavily at Chicago two years ago only Mr. T. A. Torrance remains to play again. There is a vacancy yet to fill, and if it be awarded to a newcomer half the team will be making their debut in the match, for Mr. Rex Hartley, Mr. J. A. Stout, and Mr. J. Nelson Smith have never previously taken part in it.

The open championship on the Royal Liverpool links in mid-June seems comparatively remote. Its main interest will be the question as to whether a British professional can regain the title (for no amateur seems equal to it) after six consecutive victories for Americans. The Transatlantic contingent will be small but select.

THE POLO SEASON, 1930, By "THE DARWESH."

EVEN if we were not to be thrilled—or otherwise—by the preparation of our International team due to meet America at Meadowbrook in September, to

[Contd. on p. 656.]



THE BRITISH CAPTAIN FOR THE WALKER CUP MATCH: MR. R. H. WETHERED.

These early season successes have encouraged the hope that 1930 will restore Great Britain to a hierarchy from which she has been absent too long. Yet the British task in the Davis Cup competition will be stern and tortuous. It will begin at Queen's Club on April 24, when Germany will be encountered in the first round. Afterwards, if anticipations are realised, Australia, Italy, and Japan will have to be overthrown before America is challenged in the Inter-Zone final.

The Australian and Japanese teams should intrigue large crowds both at Wimbledon, where they will be competing in our championships, and in Europe generally. J. Crawford and H. O. Hopman, of New South Wales, are no longer colts. They gave an earnest of their skill at Wimbledon in 1928, when they all but defeated Cochet and Brugnon, the winners of the doubles championship. Yet neither holds the Australian singles championship at the present time. That title is borne by E. F. Moon, a young Queensland farmer, who will be, presumably, No. 1 on the visiting side. He will pair with J. Willard in doubles. If fitness and fortitude alone can win the Davis Cup, the Japanese will succeed. Their team of four, if not orthodox in style, is super-endowed with stamina; and one does not forget that Harada has beaten both Cochet and Lacoste in a Davis Cup match.

As holders of the Davis Cup, France will, of course, stand out until the challenge round—fixed for the end of July at Auteuil. Her position is not as strong as

France in the final of a higher standard than the teams of the immediate past. Secondly, it is unlikely that René Lacoste will be able to join in the defence, and behind Cochet and Borotra, the reserves, if full of ardour, are not invincible. One would still lay odds on France retaining the Davis Cup, but they would certainly not be long odds.

In the ladies' realm, international matches and those between arresting personalities are likely to engage public attention at several points. Mrs. Moody (who, with apologies to her husband, is still better known, as Miss Helen Wills) will defend her title at Paris and Wimbledon. She is to arrive in the former capital early in May. No doubt she will again be the favourite at both meetings, but her vigorous driving game is losing some of its terror for her opponents; it may be that some subtle



AN ALL-BROTHERS POLO SIDE: MESSRS. P. S. K., G. G., J. H., AND R. R. ASHTON, WHO FORM THE AUSTRALIAN GOULBURN TEAM FROM NEW SOUTH WALES.

The Hurlingham Handicapping Committee have rated the brothers Ashton as follows: J. H. Ashton, 6 points; R. R. Ashton, 7; G. G. Ashton, 7; P. S. K. Ashton, 4.

either the French or the British title. That object is not beyond his powers. America holds the doubles championship, and Van Ryn and Allison are coming over to defend it. They will be accompanied by the present American doubles champions, G. M. Lott and J. Doeg.

GOLF IN 1930.—By R. ENDERSBY HOWARD.

THIS is one of the distinguished seasons in which the United States sends the pick of her amateur golfers across the Atlantic to oppose Britain in the eight-a-side match for the Walker Cup, and to take part in the British amateur championship. Not since 1926 has there been such an invasion (it has, indeed, been established as a thrill which we are to enjoy only once every four years), and now another expedition of almost equal interest has appeared on the horizon.

The lady players of the United States have entered the lists with a similar enterprise. For the first time, they will descend in full strength upon our shores. Their forces have been organised by Miss Glenna Collett, the pride of Providence, Rhode Island, who made her fame secure for ever by a great display against Miss Joyce Wethered in the final of the British ladies' championship last May, when, although beaten in the end, she dumfounded everybody by reaching the turn on the old course at St. Andrews in the wonderful score of thirty-four strokes and gaining a lead of five holes from Miss Wethered—a thing that nobody had done since the latter won her first title ten years ago.

Miss Collett's compatriots have rallied splendidly to the call. Among her supporters will be Miss Helen Hicks, who, at the age of nineteen, is easily the most notable newcomer to the ranks of prominent lady players in America. In her first big season she has beaten Miss Collett three times in matches on level terms. Others who are expected to appear in the visiting team include Mrs. Harry Pressler, Miss Maureen Orcutt, and Miss Van Der Wie, all of whom have been finalists in the United States championship during the past three years.

The match against Britain at Sunningdale on Thursday, May 1, will not rank as an official fixture between the two nations for the reason that the authorities are not yet ready to take charge of it. But it will have the elements of a true trial of strength, and will result in the institution of a permanent fixture if the Ladies' Golf Union of this country meet with success in their effort to raise funds for financing a visit to America. The need for them to do so may become urgent.

There seems to be a pretty general impression that the British ladies will win. Personally, I should not be at all surprised to see them beaten in the absence of Miss Wethered and Miss Cecil Leitch, who have definitely retired from first-class golf. In that case, it would be something



THE MOST NOTABLE OF THE NEWCOMERS TO THE RANKS OF PROMINENT LADY GOLF PLAYERS IN THE UNITED STATES: MISS HELEN HICKS.



THE AMERICAN CAPTAIN FOR THE WALKER CUP MATCH: MR. BOBBY JONES.

TO LEAD THE LADY GOLFERS OF THE U.S.A. WHO ARE TO MEET A TEAM OF BRITISH LADIES AT SUNNINGDALE: MISS GLENN A COLLETT.



FASHIONS FROM FAMOUS BRITISH DESIGNERS.



WHITE TULLE AND SILVER STARS: AN EXQUISITE FROCK FOR A BRIDESMAID OR A DÉBUTANTE, CREATED BY NORMAN HARTNELL, OF 10, BRUTON STREET, MAYFAIR. MR. HARTNELL IS ALREADY CELEBRATED ABROAD FOR HIS DESIGNS.



SHELL-TINTED LACE AND RIBBONS: A CHARMING MODERN VERSION OF THE CRINOLINE BY ULICK, OF 12, NEW BURLINGTON STREET, W. THE RIBBONS ARE IN BLUE AND PINK, MATCHING THE SHOULDER-STRAP OF FLOWERS IN BEAUTIFUL COLOURINGS.



THE ZOUAVE JACKET AND DOUBLE JUMPER: SMART SPORTS SUITS DESIGNED BY ULICK. THE FORMER IS IN FEATHERWEIGHT TWEED FACED WITH BLACK TAFFËTA. THE LATTER HAS TWO COMPLETE JUMPERS IN DIFFERENT COLOURINGS.



RING VELVET, PANNE, AND FOX: A BEAUTIFUL EVENING ENSEMBLE OF BLOCK RING VELVET BY NORMAN HARTNELL. THE COAT IS LINED WITH THE PANNE AND COMPLETED WITH A MAGNIFICENT COLLAR OF WHITE FOX. THE DRESS HAS PERFECT LINES.

ANTIQUE CHINA: FINE EXAMPLES OF CHINESE PORCELAIN.



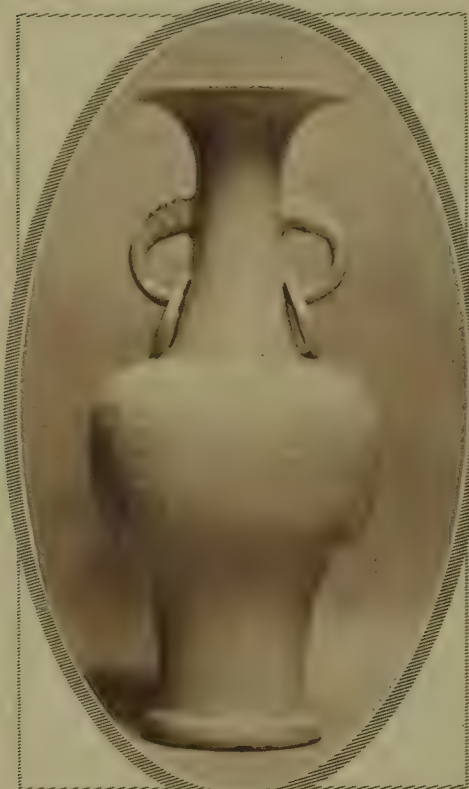
1. WESTERN ART REPRODUCED IN CHINESE PORCELAIN: A DISH OF THE KIEN-LUNG PERIOD (1736-95), AN IMPORTANT EXAMPLE DECORATED IN SHADED PUCE—a most uncommon colour—with a copy of a European engraving, showing figures around a table and fowls in the foreground. (10 in. diameter.)



2. CHINESE PORCELAIN OF THE KHANG-HSI PERIOD (1662-1772): A VERY FINE TEA-POT WITH BELL-SHAPED BODY AND VERY SHORT SPOUT, GLAZED YELLOW HANDLE STRIPED WITH MANGANESE, AND SIDES DECORATED WITH FEMALE FIGURES. (6½ in. high.)



3. AN EXTREMELY RARE INSTANCE OF A EUROPEAN SUBJECT COPIED BY CHINESE BEING IDENTIFIED WITH CERTAINTY: A SEVENTEENTH-CENTURY KHANG-HSI BLUE-AND-WHITE PORCELAIN PLATE, OF BRILLIANT COLOUR, REPRESENTING THE GREAT FIRE OF DELFT IN 1654. (8 in. diameter.)



4. OF THE SUNG PERIOD (960-1127): A JU VASE, WITH SPHERICAL BODY ON TAPERING BASE, TRUMPET NECK, AND ELEPHANT HANDLES WITH RINGS; DECORATED WITH LOTUS, ON BLUE GLAZE. (11½ in. high.)



5. UNUSUALLY RICH IN BEAUTIFUL BLUE ENAMEL, WITH EXCEPTIONALLY GRACEFUL AND DELICATE DESIGN: ONE OF A PAIR OF LARGE KHANG-HSI FAMILLE VERTE DISHES; BORDER PANELS OF FLOWERING PLANTS AMONG ROCKS; IN CENTRE, TWO CRANES AND A FLOWERING TREE. (9 in. diameter.)



6. SUPERB "MILLE FLEURS" PORCELAIN, ONE OF THE RAREST EIGHTEENTH-CENTURY TYPES: AN IMPERIAL K'ING-LUNG VASE WITH BLUE GROUND ENAMELLED WITH FLOWERS IN FAMILLE ROSE COLOURS.



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8. MAGNIFICENT EXAMPLES OF CHINESE CERAMICS OF IMPOSING SIZE: KHANG-HSI PORCELAIN VASES WITH FAMILLE VERTE DECORATION; BODY PANELS RICHLY ENAMELLED WITH FLOWERING TREES, LANDSCAPES, AND MYTHICAL ANIMALS; SHOULDER PANELS WITH ANIMALS AND DRAGONS; AND NECKS WITH VASES AND RITUAL IMPLEMENTS. (HEIGHT—CENTRE VASE, 26 in.; OUTER PAIR, 24½ in.; INNER PAIR 20½ in.)

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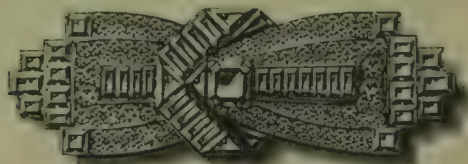
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THE WORLD OF MUSIC.

GOLD MEDALS FOR COMPOSERS.

THE last two concerts of the present season of the Royal Philharmonic Society have been notable for the presentation of the Society's gold medal to Dr. Vaughan Williams and Mr. Gustav Holst. It was tactful of the Society to present its medal to both these British composers more or less simultaneously, for they are of equal eminence and of nearly the same age, Dr. Vaughan Williams having been born in 1872 and Mr. Holst in 1874. Neither of them can be any longer described as a "promising young English composer," although our English composers seem to remain "young" and "promising" for a longer time than composers of any other nation.

If we examine the list of recipients of the Philharmonic Society's gold medal we shall discover some surprises. The Society is, as most people know, over a hundred years old, but there are only five, or possibly six, composers among its gold medallists. It would seem, therefore, to be an exceedingly rare and high honour for a composer to receive the Philharmonic gold medal. The earliest recipient (I am speaking of composers only) was William Sterndale Bennett, who was born in 1816 and died in 1875. Sterndale Bennett had a great reputation in his day, and was highly praised by no less a person than Robert Schumann, but his music has vanished from public performance so completely that the present generation can say nothing whatever about Sterndale Bennett's merits as a composer, for the simple reason that they do not know a single note of his music.

This is not an auspicious beginning for the Royal Philharmonic Society's golden roll-call, and it is to be hoped that a similar fate does not await Dr. Vaughan Williams and Mr. Holst. At present, however, they are in good company, since all the living prominent English composers of the older generation have now received the Society's gold medal, and it would almost seem as if it had become a matter of courtesy to award the gold medal automatically to every English composer on his attaining a certain degree of reputation and a certain age. We may, therefore, look to see Mr. Arnold Bax, Mr. Eugene Goossens perhaps, Mr. Arthur Bliss, Mr. William Walton, Mr. Constant Lambert, and many others all receiving the gold medal at about the age of fifty—provided, of course, that they continue composing and getting their compositions performed.

But this courteous and correct policy of the Royal Philharmonic Society in the distribution of its gold medals is a comparatively recent development. Between Sir William Sterndale Bennett and Sir Edward Elgar no English composer received the gold medal, unless we include Sir Alexander Mackenzie, whose musical activities, however, were not exclusively or even mainly directed to composition. For example, Sir Charles Villiers Stanford never received the Society's gold medal, although he was at least as eminent as a composer in his day as are Dr. Vaughan Williams and Mr. Holst.

In making these remarks I am not in any way criticising the present awards of the Philharmonic Society. If the Society is to award gold medals to eminent English composers, then there are none at the present moment of greater eminence than Dr. Vaughan Williams and Mr. Holst. I am only interested in the change of manners which has taken place during the past fifty years. We are more civilised to-day, more polished and urbane in certain matters. Or is it that we are less naïve and more disillusioned?

It is certain that when the gold medal was given to William Sterndale Bennett more than fifty years ago all the officials of the Society and all contemporary English musicians sincerely thought that William Sterndale Bennett was a great composer. Nowadays we are more sceptical. We award our gold medals with due impartiality, and we do not take sides, we do not split into factions. There are no Holstites frantically declaring that the music of Holst is great, but that the music of Vaughan Williams is "piffle before the wind"; and there are no Vaughan-Williamsites proclaiming exactly the contrary. There is merely a calm and contented mass of professional and amateur musicians aware of the fact that there is a good deal to be said for the music of Holst and for the music of Vaughan Williams, and also a good deal to be said in criticism of their music. Very few would be rash enough to declare that their music will be played in fifty years' time.

And this scepticism evidently applies just as much to foreign composers, since there is not a single foreign composer since Brahms and Gounod who has received the Society's gold medal. Brahms and Gounod were the first and the last foreign composers to be so honoured, and the presence of Brahms's name is an interesting phenomenon, because it reveals the nature of the Society's musical taste during the second half of the nineteenth century. Who were Brahms's contemporaries? They include Wagner, Liszt, Raff, Bruckner, Dvorak, Berlioz (who died in 1869), and Verdi.

It is quite evident that the Royal Philharmonic Society was not in sympathy with the Wagnerians and the "music of the future" at that date. And of course Berlioz is still unappreciated in most academic circles. Verdi—who, in my opinion, was greater than any of the German composers after Schubert—would not come within the Philharmonic Society's purview on account of his being predominantly an operatic composer. It is generally forgotten that Verdi wrote a very fine String Quartette—a work far superior to many in the repertory of quartet players—and that his "Requiem" and "Tre Pezzi Sacri" are choral and orchestral works worthy to be ranked with the greatest compositions in this form of the classical masters.

To-day we are more conscious than our forefathers seem to have been of the inevitable and necessary revolutions in taste which take place regularly at least once every fifty years. It is possible now to have record of the ups and downs of reputations of creative artists in every field. We have seen it happening during our own lifetime, and we have it recorded in the history of music, of literature, and of painting. What pleases one generation usually fails to please the next, and, although we may find occasionally an artist who seems to please every generation, we shall, I think, invariably discover that the degree of pleasure he affords varies considerably, and that the same artist is never the truly popular artist of several successive generations.

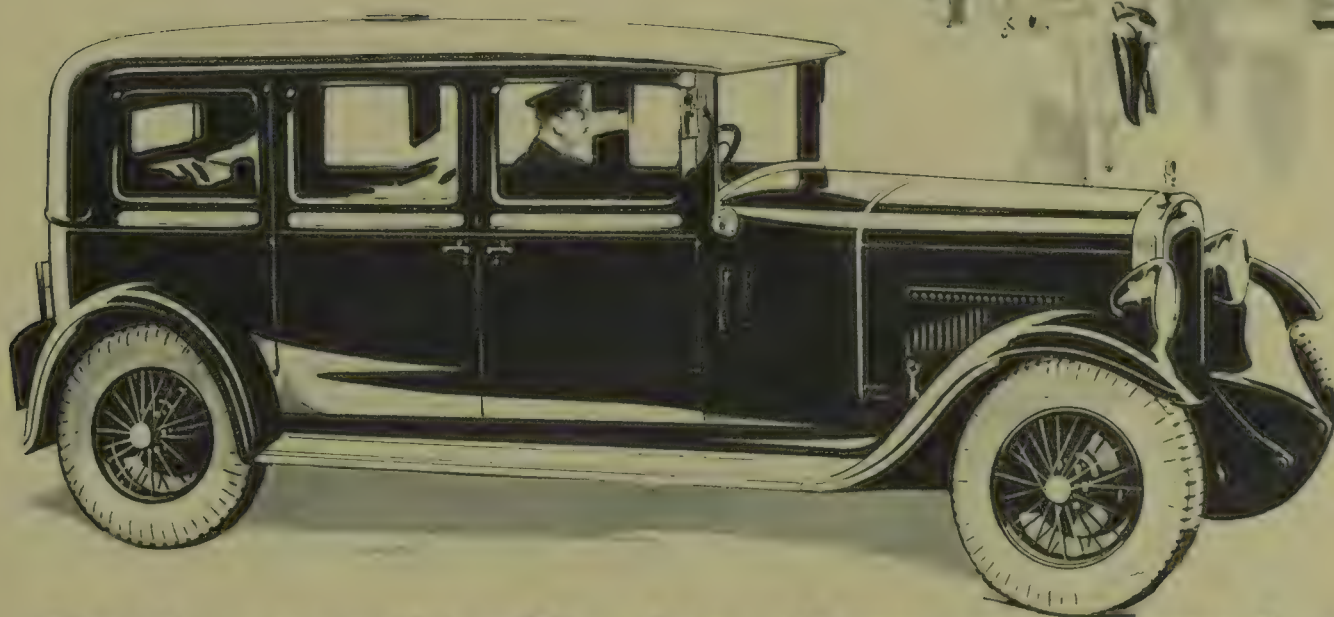
All this makes us much more chary of pronouncing final judgments, and, since we can be certain that posterity will and must differ in opinion from us, then this makes us all the more ready to honour freely those who please us now, since we can be certain that our successors will deprive them of most, if not of all, these honours we have dispensed. I am therefore strongly in favour of hearty contemporary recognition of whatever talent there seems to be amongst us. Let us not be afraid of distributing our gold medals! All who appear to have talent, who produce consistently over a long period works of their own conception and execution which are found interesting or which give pleasure, deserve our gratitude. Let us give them laurel wreaths, and, above all, let us give them gold.

W. J. TURNER.

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A PAGE FOR COLLECTORS: THE FALLACY OF PESSIMISM.

By FRANK DAVIS.



I AM by nature inclined to scepticism, and do not easily accept either men or things at their face-value. When, therefore, last November certain acquaintances of mine began to indulge in prophecies of universal calamity, I replied that the bursting of

monopolised the newspaper head-lines for a whole week seemed to me as nothing more noteworthy than the failure of the favourite in the Grand National. Yet at the time many quite level-headed people spent sleepless nights, and told tales of paper fortunes vanishing in smoke with as much solemnity as if engraved and coloured share certificates were necessarily and of divine intention synonymous with real values; while the more fluffy-minded, accustomed for so long to soaring prices in a bull market, faint-heartedly faced the appalling prospect of doing a little real work.

Human nature being what it is, undue optimism and overdone pessimism spread like measles in a prep. school, and before Christmas had come there was scarcely a dealer who had not self-hypnotised himself into the conviction that he had better sell out and set up as a greengrocer—at least, that is the expression some of them used to me. One said: "Nobody came to buy anything, and what was the good of expensive premises, and what about the Government, and America was a wash-out for the next five years, and what d'you think of that set of chairs at Christie's last week—a wicked price—at least a thousand more than they were worth—but there you are, my boy, good things are always worth money—like that Gainsborough a client of mine wanted. I told him things were bad, and he ought to get it for £1500, and it fetched 3000 guineas—makes me look a fool, you know. I tell you I've never known things so bad. What's that? The Reynolds? Oh! I sold that last week—simply gave it away. Yes,

that's it—cars depreciate quickly, you know—I thought I'd have a Suiza-Royce this time. Looks pretty, don't she? Oh! I've just seen Dash—arrived from New York on Saturday—says things are awful there. What a liar that fellow is! Been gambling, I expect, instead of sticking to his job—knows nothing about this business, anyway."

That's a very fair specimen of the way people talked to me recently—and if the professional collector can pretend that the world market for fine things is in a bad way, one cannot blame the amateur for following suit. And yet they all complain that auction prices are ridiculous, and that it is only possible to buy second-rate things cheap. At the same time, private owners who have to dispose of their possessions are inclined to hold their hands until quite imaginary dangers have passed away—until, for example, that perennial bogey, the Budget, has been revealed and accepted, if not with pleasure, at least with equanimity. I hear that the announcements of several quite notable sales are held up until the end of this month. In the meantime the shrewd professionals have been quietly taking advantage of market psychology and locking up their available cash in those irreplaceable works of art which inevitably appreciate in value just because they are intrinsically fine and are in process of becoming beautifully less. It is not unreasonable, therefore, to anticipate a more than usually lively end of the season when temporarily diffident owners and trustees have realised that conditions in the art world, either in this country or abroad, are by no means what certain stockbrokers would have us believe.

If at the time these words are written no very extraordinary sale

is announced in England, one at least (in two sections) is to take place on the Continent as the preliminary to a series. The late Dr. Albert Figdor was the patriarch of European collectors, and by the end of his life had acquired an incomparable series of mediæval and Renaissance works of art of every description. The disposal has been delayed for years on account of a dispute with the Austrian authorities. A compromise has at length been reached. Certain sections of this world-famous collection (about fifteen hundred items) are to remain in the hands of the State in Vienna, while



INTERPRETING THE SPIRIT OF THE PERIOD: A "REPRODUCTION" PAIR OF SEVENTEENTH-CENTURY OAK CHAIRS.

The chairs, which, it will be noted, are of unusual design, are covered in green and string-coloured velvet, trimmed with a ruche round back and seat, and have a string fringe. They were made by Messrs. Howard and Sons, of 26, Berners Street, W.1, at their Cleveland Works, Cleveland Street, London.

a fantastic bubble of speculation on the New York Stock Exchange had been long overdue, and would inevitably result in placing business upon a genuine,



WITH ITS ORIGINAL MARQUETRY PANELS: AN EARLY QUEEN ANNE WALNUT KNEE-HOLE TABLE.

Photograph by Courtesy of Messrs. M. Harris and Sons, New Oxford Street, W.C.1.

and not an artificial, level. To buy securities on margin at a price which had no reference whatever to dividend-earning capacity was so obviously a gamble that the spectacular collapse which almost



VERY INTERESTING ANTIQUES: AN EARLY EIGHTEENTH-CENTURY MAHOGANY BOOK-CASE AND A KENT MAHOGANY ARMCHAIR.

The book-case is 7 ft. 7 in. high; 3 ft. 4 in. wide; and 1 ft. 10½ in. deep. The chair is 3 ft. high; 1 ft. 9½ in. wide; and 1 ft. 7 in. deep. Our photograph is given by courtesy of Messrs. Gill and Reigate, of 25, George Street, Hanover Square, W.1.

the remainder (of international and not national importance) will come to auction. The dispersal of the whole is to be spread over several years, while the first sale will take place in Vienna in June, and the second in Berlin in September.

The June dispersal comprises Gothic tapestries and velvets, laces, embroideries, oriental carpets
[Continued overleaf.]



A GENUINE OLD CHIPPENDALE COMMODORE: A VERY FINE SPECIMEN FROM THE BOYCE COURT, GLOUCESTER.

This Chippendale commode of serpentine shape has the original handles of chased and gilded metal. Our photograph is published by courtesy of Messrs. M. Harris and Sons, 44, 46, 48, 50, and 52, New Oxford Street, W.C.1.

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April 14th—17th.—Valuable PRINTED BOOKS, LITERARY and MEDIÆVAL MANUSCRIPTS, AUTOGRAPH LETTERS, etc., comprising the principal English First Editions of the eighteenth and nineteenth centuries; a choice Collection of fore-edge paintings, etc., including the property of SIR FRANCIS ASTLEY CORBETT, Bt., Elsham Hall, Lincs.; of the late BICKFORD COHAM FLEMING, and of LT.-COL. R. J. RODDAM.

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April 28th—May 1st.—PRINTED BOOKS.

April 28th—29th.—MODERN ETCHINGS.



SALE MAY 2nd.—A PANEL OF MORTLAKE TAPESTRY OF PSYCHE OBTAINING THE CASSET FROM PLUTO AND PROSERPINE.

May 14th.—Important PICTURES BY OLD MASTERS, including Portraits by Sir J. Reynolds, P.R.A., and Sir Thomas Lawrence, P.R.A., and an entirely unrecorded portrait by Rembrandt, signed and dated 1658, comprising the property of the late GEORGE FOLLIOTT, Esq.,

of Vicars Cross, Chester; of MRS. L. C. LUDLOW, and of MRS. T. H. RUMBOLD, Yew Tree Hall, Sussex.

Illustrated Catalogues (8 plates), 3s. 6d.

May 26th—27th.—A Collection of rare Platinum and Gold COINS and MEDALS, the property of a Continental Collector.

Illustrated Catalogues will be issued.

Other Sales during May.

An Important Collection of EGYPTIAN ANTIQUITIES, the property of a Private Collector.

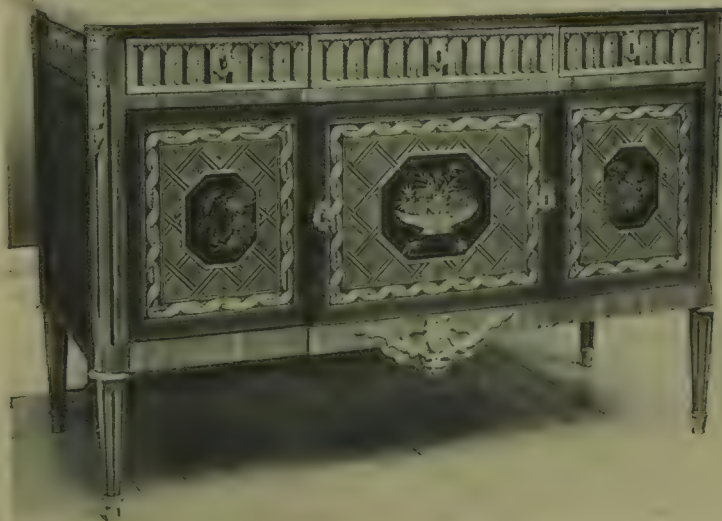
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SALE MAY 2nd.—A LOUIS XVI. PARQUETRY COMMUNE. SIGNED C. KRIER.



SALE MAY 2nd.—A MODEL OF THE STATE BARGE OF THE WORSHIPFUL COMPANY OF SHIPWRIGHTS.

Dear Mr. G.

Having observed with some concern that Mr. Godwin is a little fastidious in what he eats for supper, I herewith beg to present his palate with a piece of dried Salmon. I am assured it is the best that swims in Trent. If you do not know how to dress it, allow me to add, that it should be cut in thin Slices & broiled in Paper previously prepared in Butter. Wishing it exquisite, I remain,

much as before,

Yours add
hash'd Potatoes.

Yours Sinc^r

55

SALE APRIL 16th.—CHARLES LAMB ON HOW TO COOK SALMON.

Continued.

and rugs; objects of art in lead, tin, gold, and silver; German, French, Italian, and Spanish furniture of the Middle Ages and the Renaissance. The Berlin sale is concerned with Italian, German, French, and Flemish painting and sculpture; Romanesque and Gothic bronzes; Renaissance bells and mortars; buckles; and boxes in wood and metal. Cassirers, of Berlin, are the auctioneers, in partnership with Artaria and Co., and Glückselig, of Vienna.

In future, visitors to Vienna will be able to see the part taken over by the State in the Kunst-



A QUEEN ANNE WRITING-TABLE IN WALNUT:
A PIECE OF MUCH BEAUTY.

This has three drawers in the cushion frieze, the cross banding of which is divided by panels of burr walnut. The under-framing has cabriole legs carved with a shell on the knee and with claw-and-ball feet. The top is lined with brown morocco, and has an "end wood" moulding at the edge. It is the work of Messrs. Howard and Sons, of 26, Berners Street, W.1.

historische Museum, notably a set of Gothic furniture—complete and perfectly preserved—from the castle of Annaberg, in the Tyrol, and a great bronze statue,



AN ANTIQUE AT MESSRS. GILL AND REIGATE'S:
ONE OF A PAIR OF ADAM ELBOW-CHAIRS.

The height is 2 ft. 11 in.; the width, 1 ft. 11½ in.; the depth, 1 ft. 7 in. We reproduce the piece by courtesy of Messrs. Gill and Reigate, of 25, George Street, Hanover Square, W.1.

"Christ tied to the Column," by Adrian de Vries, formerly in the collection of the Emperor Rudolph II. at Prague. This statue was looted by the Swedes when they took Prague in 1648, was buried by them on their retreat near Lobositz, in Bohemia, and was only dug up some years ago.

Another less extensive, but very choice, German collection is to be offered in Berlin at the end of

this month by Hermann Ball and Paul Graupe. This is the collection of mediæval art formed by Dr. Leopold Seligmann which was on view at the millennial exhibition at Cologne in 1927. Of particular interest to this country are some fine Nottingham figures in alabaster, while one lot is said to be the earliest-known example of Byzantine champlévé



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enamelling—a plaque with the portraits of Constantine and Helena, sixth century. In May, Boerners, of Leipzig, are holding important auctions of Old Master drawings and prints.



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BOOKS OF THE DAY.

MUCH has been heard of the French political doctrine of security in connection with the Naval Conference, and it seems appropriate to begin this week's *causerie* with the latest posthumous work by one who preached that doctrine indefatigably during his life and continues to preach it after death. I refer to "GRANDEUR AND MISERY OF VICTORY." By Georges Clemenceau. With Portrait Frontispiece (Harrap; 21s.). This is not the first time since the author's decease that I have led off with a new work from his pen, and indeed it seems that the Tiger dead is as formidable as the Tiger living. He seems to have had a singular genius, as it were, for *post mortem* controversy.

This present volume, which deals with the close of the war and the results of the Peace Treaty, contains much bitter criticism of Marshal Foch, justified by Clemenceau as a reply to a posthumous attack on himself by Foch, through the pen of another, in a recent book. There is, however, a curious undercurrent of reluctant affection in Clemenceau's strictures. Recalling their association during the war, he writes: "We did not always agree. But the tilts we had at one another left no ill-feeling behind, and when tea-time came round you would give me a nudge and utter these words that were innocent of either strategy or tactics: 'Come along! Time to wet our whistles.' . . . There were displays of temper; but there was one common hope, one common purpose. The enemy was there to make us friends. Foch, the enemy is still there! And that is why I bear you a grudge for laying your belated petard at the gates of history to wound me in the back—an insult to the days that are gone."

It is all rather sad—this echo from the tomb of recriminations between the two men who, above all others, were the saviours of their country. Nor is the dispute yet ended, for General Weygand, I see, has lately announced his intention of taking up the cudgels against Clemenceau on behalf of Foch. But the personal quarrel is far from constituting the whole interest of the book, which includes, incidentally, much incisive comment on other famous contemporaries, such as President Wilson, Mr. Lloyd George, Lord Balfour, M. Poincaré, and M. Briand. The

main theme, however, is the denunciation of what in Clemenceau's eyes had been "mutilations" of the Treaty of Versailles, and a reassertion of his implacable hostility to Germany. He evidently believed that Germany will merely bide her time to renew the assault on France, when a favourable moment arrives. The future will show whether he was right. Clemenceau's vision of the future is not optimistic, and he reminds France of the fate meted out to ancient Greece by Philip of Macedon and Alexander.

uncommonly interesting, and indicates that the author kept his physical and mental eyes alike very wide open. Explaining his own credentials, he writes: "During those years of agony and confused effort from 1918 to 1923, I was in a position to know and judge the facts, and in intimate contact with the chief personalities. In my *Turkey in Travail* I have tried to describe their dramatic history. . . . In 1927 I returned as one of the delegates of the Commission for Assessment of War Damage."

His book can be recommended to anyone seeking a thoroughly readable and often dramatic account of social and political conditions in the Near East.

Turning to a volume of biographical essays on the lives of great adventurers (in a special sense of the word which the author explains), I find at either end of his list the apparently incongruous names of Alexander the Great and President Wilson—a fact which in itself indicates an original standpoint. The book in question is "TWELVE AGAINST THE GODS." The Story of Adventure. By William Bolitho. With sixteen illustrations (Heinemann; 10s. 6d.). The other members of the author's dozen are successively. Casanova, Columbus, Mahomet, Lola Montez, Cagliostro (with Seraphina), Charles XII. of Sweden, Napoleon I., Catiline, Napoleon III., and Isadora Duncan—only two women (three, counting Seraphina) to ten men. Lola Montez (1818-61) is described as "the first woman adventurer," but I should have thought some might have been found at earlier periods.

Mr. Bolitho's definition of "adventurer" occupies some ten or eleven pages, and is not easy to summarise. Perhaps the following extract will best indicate his meaning: "Adventure is a hard life, as these twelve cases will remind you. The moment one of these truants breaks loose, he has to fight the whole weight of things as they are: the laws, and that indefinite smothering aura that surrounds the laws that we call morals; the family. . . and the dead weight of all the possessors, across whose interwoven rights the road to freedom lies. If he fails he is a mere criminal. One-third of all criminals are nothing but failed adventurers. . . . It is when he imposes himself and gets out of reach of the police that society's reaction is most curious. No one cares to say that Napoleon or Alexander or Caesar were worse men, before any fair court, than Deadwood Dick

[Continued overleaf.]



THE 125TH ANNIVERSARY OF THE BIRTH OF HANS ANDERSEN, THE WRITER OF FAIRY TALES: THE HUMBLE HOME IN WHICH THE WORLD-FAMOUS AUTHOR WAS BORN. Hans Christian Andersen, the 125th anniversary of whose birth has just been celebrated in Denmark, was born at Odense, in Fünen, on April 2, 1805. His father was a shoemaker in such poor circumstances that the whole family lived in one room. Odense is rejoicing throughout the summer, holding a Hans Andersen Festival.

Memories of Alexander and the Roman Empire in Asia Minor mingle with a picturesque survey of Mustapha Kemal's régime, and the difficulties of France as a Mandatory Power at Damascus, in "TURKEY AND SYRIA REBORN." A Record of Two Years of Travel. By Harold Armstrong. With twenty-one illustrations and Sketch Map (Lane; 15s.). A sense of vivid actuality, crowded experience, and shrewd political insight makes this work

memorable; the family. . . and the dead weight of all the possessors, across whose interwoven rights the road to freedom lies. If he fails he is a mere criminal. One-third of all criminals are nothing but failed adventurers. . . . It is when he imposes himself and gets out of reach of the police that society's reaction is most curious. No one cares to say that Napoleon or Alexander or Caesar were worse men, before any fair court, than Deadwood Dick



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(Continued.)

and Jesse James." Whatever may be thought of the author's "team-selection," he has written a stimulating book, incidentally rubbing off a certain amount of whitewash from popular heroes, and mentioning facts not to be found in school histories.

Lola Montez figures again in a fascinating work that has affinities with the preceding, though different in form—namely, "SOBER TRUTH." A Collection of Nineteenth-Century Episodes, Fantastic, Grotesque, and Mysterious. Compiled and Edited by Margaret Barton and Osbert Sitwell. With a Preface by Osbert Sitwell, and seventeen Illustrations (Duckworth; 12s. 6d.). Here we have, in a collection of contemporary records, a strange medley of adventurers, criminals, and freaks. The general aim of this unusual prose anthology is to show that the nineteenth century and the Victorian Age, far from being dull and conventional, was beneath the surface "the most romantic century in recorded history." That is a large and contestable claim; but certainly the book, and especially Mr. Osbert Sitwell's delightful preface, absolves the epoch from excessive tedium and respectability. The items range from King Christophe of Haiti to Jack the Ripper and the adventures of Louis de Rougemont.

One incident to which Mr. Sitwell and his collaborator give only two pages has been the subject of many books, to which is now added "A GREAT SEA MYSTERY." The True Story of the *Mary Celeste*. By J. G. Lockhart. With Map (Philip Allan; 3s. 6d.). This is a new volume in the dainty little Nautilus Library. Not many months ago I reviewed here another work which, if I remember aright, claimed to provide the true and only solution of this much-discussed mystery. Now here comes Mr. Lockhart pointing out, apparently on perfectly good evidence, that this previous book contained mistakes, and himself offering an entirely different explanation. In such a case there must be guess-work, but, as a reader, I regret having wasted any time on inaccuracies.

Originality in anthologies appears to be in vogue. With the Barton-Sitwell example in prose may be bracketed "THE STUFFED OWL." An Anthology of Bad Verse. Selected and Arranged by D. B. Wyndham-Lewis and Charles Lee. With eight Cartoons from the Works of Max Beerbohm (Dent; 6s.). Hitherto the anthologist has picked his blossoms in a spirit of worshipful laudation, but this one might be called a garland of poetic weeds. It was worth gathering if only as an awful warning to would-be poets how not to do it. The object has been to collect specimens of "good bad verse"—that is, verse correct in metre and craftsmanship, but marked by bathos, lack of humour, or prosaic banality. The amusing proem by Mr. Lee suggests that the age of satire in the vein of Pope may be returning. The compilers have brought down some big birds, such as the Brownings, Burns, Byron, Dryden, Keats, Longfellow, Rossetti, Tennyson, and

Wordsworth. It is from Wordsworth in one of his least inspired moments that the volume borrows its title. Another example of his prosy manner, quoted in the preface, reminds me of an old discussion as to the weakest line in English poetry, the palm being awarded to—

A Mr. Wilkinson, a clergyman,

which, I believe, was perpetrated by the Lakeland poet.



THE 125TH ANNIVERSARY OF HANS ANDERSEN:
THE ROOM IN WHICH THE AUTHOR WROTE MANY OF
HIS FAIRY TALES.

There was a special celebration of the 125th anniversary of the birth of Hans Andersen at Copenhagen on April 2. Amongst other things, school-children represented characters from the famous fairy tales.

The amazing difference between his best and his worst was happily expressed in J. K. Stephen's parody of a well-known Wordsworthian sonnet—

Two voices are there. One is of the deep

And one is of an old half-witted sheep,
Which bleats articulate monotony

And, Wordsworth, both are thine.

Another form of anthology is that in which the author gathers a group of stories or historical episodes and retells them in his own words. For those who prefer fact to fiction in tales of sensational adventure there could be nothing more satisfying than a book combining the attractions of both—namely, "TRUE STORIES OF IMMORTAL CRIMES" (Tales of Terror). By H. Ashton-Wolfe. Illustrated (Hurst and Blackett; 18s.). Mr. Ashton-Wolfe, whose name will be familiar to our readers from his interesting articles in this paper on the scientific detection of crime, has here retold seventeen thrilling episodes from materials in the secret police archives of Paris. Some are famous in history, such as those relating to "The Man in the Iron Mask," Charlotte Corday, and the Diamond Necklace Affair.

A passage describing the author's researches in the police archives indicates something of the scope and character of his work. "Among the first discoveries I made (he writes) were the original documents from which Alexandre Dumas evolved his wonderful book 'The Count of Monte Cristo.' As I scanned the reports of the old famous story, I felt as I imagine a man would feel who suddenly, unexpectedly, encounters a fabled monster—a mermaid or a unicorn. I realised that I had never believed the tale. Yet here, on ancient, rough, linen paper, and written in the clear mincing hand of police officials who lived more than a century ago, were the dates, names, and statements, with annotations in the margin in Dumas's own handwriting. So my first story will be the relation of that amazing series of episodes which Dumas used for his great romance." "Immortal Crimes" provides seductive entertainment.

Having drifted into criminal company, I will conclude by naming a few kindred works which I doubt not will appeal both to the criminologist and lovers of the sensational. Our friend "Jack the Ripper" reappears among thirty episodes where real life has rivalled Mr. Edgar Wallace, in "GREAT THAMES MYSTERIES." By Elliott O'Donnell. Illustrated (Selwyn and Blount; 18s.). The same author, who evidently has a taste for the lurid, recently published "FAMOUS CURSES." Illustrated (Skeffington; 18s.). To the well-known series of Notable British Trials has been added "THE TRIAL OF BROWN AND KENNEDY" (for the Murder of Constable Gutteridge). Edited by W. Teignmouth Shore. Illustrated (Hodge; 10s. 6d.); while in a cognate series, Famous Trials, is a new volume entitled "THE TRIAL OF JIM THE PENMAN." (James Townsend Saward). Edited by George Dilnot. Illustrated (Bles; 10s. 6d.). "Jim" was another of those unlucky adventurers who failed to avoid the clutches of the police. C. E. B.

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SPORT OF THE SEASON.

(Continued from Page 642.)

endeavour to recapture that hideous trophy, the International, or Westchester, Cup, the coming polo season in London and also in the provinces ought to be full of interest. There are those amongst us, of course, who assert that in any season when we are busy trying to get an International team together, all the rest of the polo "goes west"; and equally there are those who think that if we are preparing for a major operation, all other things should "go west" and that we should concentrate the whole volume of fire upon the one target, and let all the lesser things take care of themselves. I think myself that the latter is the right system, and that it is a point of honour amongst us all to sink all our private desires and ideas and back up the big cause. I think so, because until we restore our prestige by getting back that Cup from America, English polo will continue to suffer from that inferiority complex which has been its undoing ever since 1914.

On the other hand, I am quite able to see the "other fellow's" point of view, which, bluntly put, is this: that he does not see the fun of having any minor tournaments in which he may be fitted to play, interfered with by an "International" which he does not think is being run on the right lines, and which he regards merely as the preparation of another batch of lambs for the American slaughterer. In a way, the "other fellow" is quite right. There is not half the polo propaganda which there should be when an International is toward; no one seems to find it worth while to send round the fiery cross and get the whole polo world aflame with enthusiasm to bring back those "ashes" to England. I think that it ought to be done, but it is not.

But, again, I do not see why any tournament programme should be seriously deranged if we had "A" and "B" International teams formed, and these were entered for all and sundry tournaments against any and every combination which could be sent into the field against them.

Our "International" team, as originally projected, is Captain Charles Tremayne (captain), Major G. H. Phipps-Hornby, Captain C. T. I. Roark, and Mr. H. P. Guinness. The American Open Tournament last autumn suggested that we were missing a ready-made team actually in America: i.e., Captain Roark, Mr. Aiden Roark, his brother and the two Baldings, Gerald and Cecil. The three latter may be here during the London season. Captain Roark, of course, will be. Then from India come Captain George and Major Atkinson, two more Internationals of 1928 (Army in India team), and they come with a team which is called "The Cavaliers," with Colonel T. P. Melvill, another ex-International and 17th Lancer player, and Major Rex Benson as the other two. Mr. Lewis Lacey, another ex-International, also comes over to us this year from the Argentine to play for El Gordo, in which team is also that wonderful veteran, Mr. Jack Traill. Mr. Lacey is a Britisher and a member of Hurlingham, and therefore eligible to

play for England. Of his other qualifications it is hardly necessary to speak. There is also the Australian team here, composed of the brothers Ashton—the pillars of the Goulburn Club in their own land—and they again may prove very useful trial horses for the International selectors to put into a gallop; and again, of course, there are Mr. Laddie Sanford's "Hurricanes," of which Captain C. T. I. Roark is a unit, and for which, consequently, if he is wanted for a consolidated International team, he may not be able to play upon all occasions. Again, there is that useful team "The Pilgrims," which many of us thought last season was unlucky not to win the Championship outright. Captain Maurice Kingscote, Mr. Prior Palmer, Captain H. N. Scott-Robson, and Mr. Alfred Grisar are the units this season, and up to June will remain so. As, however, Captain Kingscote will have to go off to America with our International team's ponies some time in June—and the earlier the better—"The Pilgrims" organisation will be upset.

Enough, perhaps, has been said in this short note to give a general idea of what is going to happen—so far as I, or anyone else, can see.

HOW THE ANCIENT EGYPTIANS DID THE THINGS WE DO TO-DAY.

(Continued from Page 622.)

definitely settled as to the detail of manufacture; we know little about the furnaces, or how an adequate heat was obtained to fuse the glass; it is difficult to see how the matrix was kept at a temperature sufficiently high to make it workable while decoration was being added consisting of a glass which must have been at a still higher temperature. There are, in fact, a number of processes which we see must have taken place, but which would require considerable experimentation and practice on the part of modern glass technicians to emulate.

It is obviously impossible in the space of this article to discuss more than a small percentage of the numerous crafts and professions that occupied the army of Egyptian workmen. The carpenter, however, must not be passed unnoticed; for, although his methods are, on the whole, essentially the same as those of the modern wood-worker, it must be remembered that Egypt was very poorly provided with wood, and that her timber for all large work had to be imported. It is probable that this very difficulty—the lack of fine wood of any size, and the necessity of making the most of short lengths of an inferior material—was the cause of the considerable skill in joinery achieved by the Egyptians. The saw, early invented, must always have been a

clumsy weapon in their hands, to judge by the tomb paintings. The tool *par excellence* was the adze, which was used for cleaning, for shaping, and to some extent for smoothing. Our own plane is but an adze blade set in a frame which will ensure an even smoothing edge.

Finally, since we owe more to their work than to all the museum remains from Egypt, mention must be made of the artists and decorators who covered the walls of private persons' tombs with paintings and reliefs. There, almost every occupation of the ancient Egyptians is portrayed in very considerable detail. Specimens of the artists' pigments—with few exceptions, natural minerals—have been preserved, as have also some of their brushes. A careful study of the decorated walls, particularly where, owing to lack of money or time, or to political change resulting perhaps in loss of favour at court, a fine tomb has been left unfinished, shows the methods of preparing the surface by smoothing and priming with fine plaster. Sometimes even the red squaring lines, made by holding a string dipped in red ochre taut along the wall and flicking it so as to leave an impress, indicate the presence of the traditional copy in the hands of a painter's assistant.

Many bird-lovers among our readers will doubtless be glad to aid a good cause. In 1928 the Royal Society for the Protection of Birds purchased an eighteen-acre meadow in Romney Marsh, Kent, as the nucleus of a much-needed bird sanctuary of a unique character. An unprecedented opportunity now occurs for acquiring the additional land needed for the formation of a really valuable reserve, for breeding species and also as a winter resort for the protection of waders and wildfowl. The whole will form a magnificent compact sanctuary, comprising open water, stretches of mud, and beds of reeds and rushes, among which many rare water-plants grow. To enable the purchase to be made a sum of about £4000 is needed. For years garganey, shoveler, and other ducks have visited this ground; innumerable waders, such as ruffs and reeves, black-tailed godwit, and whimbrel, rest here on migration, and in winter it is the haunt of grey-geese and other wildfowl. An appeal is made to all who are interested in the preservation of fauna and flora to assist in procuring this land by sending a donation to Frank E. Lemon, Hon. Secretary, Royal Society for the Protection of Birds, 82, Victoria Street, London, S.W.1.



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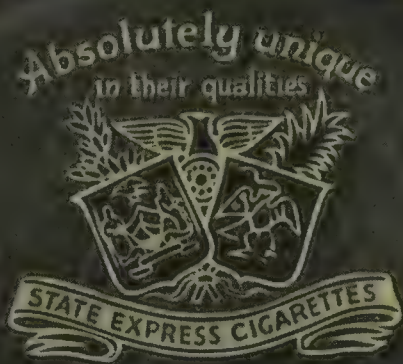
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MARINE CARAVANNING.—LXXVI.

By COMMANDER G. C. E. HAMPDEN, R.N.

A MILITARY friend of mine, whose son has recently entered the Navy, has developed, very naturally, a thirst for nautical knowledge. Whenever we meet he greets me with some question connected with seafaring, and has now turned his attention to yachting with a view to becoming an owner of a vessel at some future date. In a mild kind of way he is in search of a boat now, and has inspected many, but finds himself hopelessly "at sea" over the matter of tonnage as a means of estimating the relative sizes of vessels when they are described on paper. He looks at a battleship of, say, 35,000 tons, and she appears dwarfed by a liner of the same tonnage. He is told that a certain yacht is a 100-ton vessel, but that her registered tonnage is only about half that amount. He sees that the size of some yachts is expressed in metres or feet of length, without any mention of tonnage, and that "overall" (o.a.), "waterline" (w.l.), and "between perpendiculars" (b.p.) measurements are given. The two former he can understand, but, like many others, he does not know that the length of keel between perpendiculars is measured from the forepart of the stem at the height of the upper deck to the back of the stern post at the same height.

It is not surprising that he and many others like him are puzzled, and find it difficult to visualise the size of one vessel compared with another on paper. I can think of no single rule that forms a general basis of comparison, for there is no "child's guide to knowledge" in this case that can take the place of experience. A good estimate of the size of any vessel can be made, however, if war-ships, merchant-ships, and yachts are taken separately. War-ships

generally employ displacement tonnage. It denotes the total weight of the ship. If, for example, the ship were to be placed suddenly in a large tank that was brim-full of water, the weight of the water that overflowed from that tank (or was displaced) would equal her total weight or displacement.

Merchant-ships do not use displacement tonnage (though, of course, their designers do); they are described as being of so many gross, register, or dead-weight tons instead. The tonnage of passenger-ships

harbour dues are estimated. It is computed by deducting the capacity of crew spaces, engine-rooms, ballast-tanks, and various other spaces connected with the navigation of the ship, from the gross tonnage measurements, the ton register being taken as 100 cubic feet of space.

Deadweight tonnage, or carrying capacity, is used by merchant-ships only, and denotes the number of tons of cargo that a ship can carry when loaded to her official water-line. The tonnage of yachts is generally computed from the Royal Thames Yacht Club formula (Thames measurement). It is—

$$\frac{(L-B) \times B \times \frac{1}{2}B}{94}$$

94

L being length and B being beam. It is often double that of a boat's registered or even gross tonnage. The novice should remember this formula, for it will provide him with a means to estimate the approximate size of a yacht that is expressed in terms of length and breadth. It should not be used, however, in the case of skimming-boats, for it would give a wrong impression, as it was never framed to apply to that class of boat, which was hardly thought of when it was originally adopted. It would make the tonnage of a 40-ft. coastal motor-boat, for example, more than double that of her displacement tonnage.

Skimming-boats, as is well known, decrease their displacement as their speed rises, and, as far as I am aware, no

formula exists whereby the displacement can be computed accurately when they are at full speed. It is best with this class of boat, therefore, to think only in terms of length and beam for purposes of comparison, or to take the total weight (displacement at rest) and divide it by the h.p. of the engines (power/weight ratio), which will give a good indication of the speed efficiency of the hull.

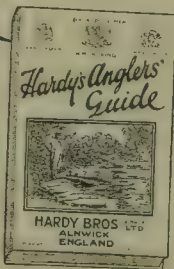


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as stated in their advertisements is usually gross tonnage. It is found by dividing by 100 the total capacity in cubic feet of every enclosed space in the ship, including the deckhouses. This explains why a liner of equal hull size appears larger than a war-ship that has fewer deckhouses. Register tonnage is employed for both merchant-ships and yachts, but not war-ships. It forms the basis on which

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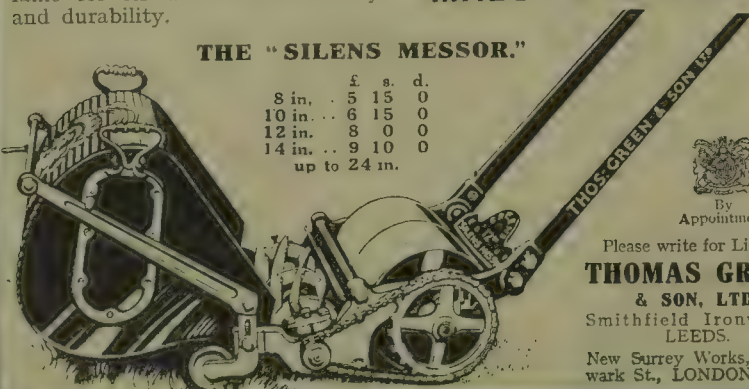
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Scented pine trees part on the farther side to let you through. The spray of a great waterfall blows lightly into your face. Red-roofed

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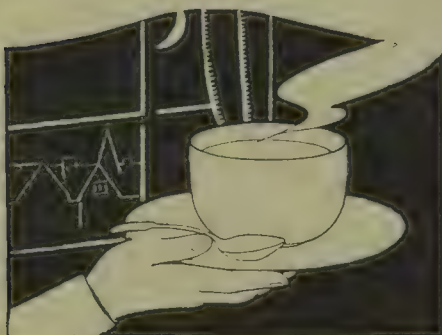
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By
Hermann Rossmann

3/6

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2354

EASTER TRAVELLING FACILITIES.

FOR those who are able to take full advantage of the Easter holidays, the question of quick and comfortable travelling is vitally important. The railway companies are again making very special arrangements to help travellers to reach their destinations speedily and without inconvenience. All the services are being augmented, and trains to every possible locality will be frequent.

The L.M.S. Easter Excursion programme includes bookings to holiday resorts in Scotland, Ireland, the Lake District, the Lancashire Coast, Isle of Man, and North and Central Wales. Restaurant-cars are provided on principal excursions. The availability of tickets in England and Wales is: Outward on April 17. Return on April 21, 22, 23, 24, 26, 28, May 1. Outward on April 19. Return April 21, 22, 23, 24, 26, 28, and May 3. Ireland: Outward on April 16 via Holyhead and Kingstown, and on April 17 via Heysham, Stranraer, and Liverpool; also to Dublin, via Holyhead and Liverpool. Return on any sailing day within sixteen days. Scotland: Outward on April 17. Return on April 21, 22, 23, 25, and May 1.

The Continent via Tilbury and Dunkerque: Outward nightly from April 16 to April 21 to Dunkerque, Paris, and Brussels. Return any sailing day within fifteen days. Week-end tickets are available from Thursday night to Tuesday, and through services will be run from Leicester, Derby, Liverpool, Manchester, Bradford, etc.

day tickets: Issued daily to Cologne from Liverpool Street and Harwich. Return fare from Liverpool Street, 62s. 6d.

Cheap excursions will be run on Easter Sunday to Skegness, Cleethorpes, Lincoln, Frinton, Clacton, Lowestoft, Yarmouth, Nottingham, Leicester, etc. Fares for half-day,



A PICTURESQUE HOLIDAY CENTRE IN SCOTLAND REACHED BY THE L.M.S.: ROTHESAY AND ITS HARBOUR (A HAUNT OF YACHTS), IN THE ISLE OF BUTE.

4s. to 8s. Also on Easter Monday, from King's Cross to Skegness, 7s. return.

A visit to Cornwall, one of the most popular holiday counties of England, is a pleasure every real Englishman promises himself at some time or other. The Great Western Railway Company has truly taken the county under its wing, and the programme of services and facilities for Easter offered by the company for travel to Cornwall, and in the county itself, are of the most comprehensive description. First, there is the famous "flier" known the world over as the "Cornish Riviera Express," which leaves Paddington every week-day at 10.30 a.m., and runs to Plymouth in the excellent time of 4 hr. 7 min. Other expresses run at convenient intervals each week-day and Sunday, and to accommodate the extra number of passengers at Easter numerous trains will be doubled, tripled, or even quadrupled.

Through services are given from Scotland, the Tyneside, Lancashire, and Yorkshire, and from Birmingham and the Midlands and South Wales, so that all parts of the country are within easy access of this ideal holiday district. Excursions for short or long periods covering the holiday are a feature of the Easter programme,

and these bookings are also in operation from London and all the principal centres of Great Britain; and in the county itself there are cheap bookings between the more noteworthy places of interest.



AN ATTRACTIVE EAST ANGLIAN HOLIDAY HAUNT ACCESSIBLE BY THE L.N.E.R.: DOVERCOURT, ON THE STOUR ESTUARY, NEAR HARWICH—THE FRONT FROM THE EAST.

A large programme of cheap day trips will also be run on Good Friday and Easter Sunday and Monday.

The L.N.E.R. Easter holiday excursions will run from King's Cross, Liverpool Street, and Marylebone to 640 stations in England and Scotland. They will include long non-stop corridor-train expresses available in England: Outward on April 17, for return on April 21, 22, 23, 24, 26, 28, and May 1; outward on April 19, return on April 21, 22, 23, 24, 26, 28, and May 3. In Scotland: Outward on April 17, return on April 21, 22, 23, 25, and May 1.

To the Continent from Liverpool Street: Week-end tickets from Liverpool Street and the principal towns in East Anglia will be issued on Thursday, Friday, Saturday, and Sunday, April 17, 18, 19, and 20, for return any day up to Tuesday, 22nd. Return fares from Liverpool Street to Flushing or Antwerp, 30s. (tickets are inter-available in both directions); to Rotterdam, 44s. 2d.; and the Hague, 46s. 6d.; Amsterdam, 51s. 11d. (second class in Holland). Fifteen-day tickets will be issued daily for return any time within fifteen days. Return fare from Liverpool Street to Flushing or Antwerp, 30s. (tickets are inter-available); to Rotterdam, 39s. 4d.; The Hague, 40s. 10d.; Amsterdam, 44s. 4d. Six to fifteen-



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To her aid comes Wright's Coal Tar Soap—for more than 65 years recommended by medical men, and awarded the Certificate of Merit of the Institute of Hygiene.

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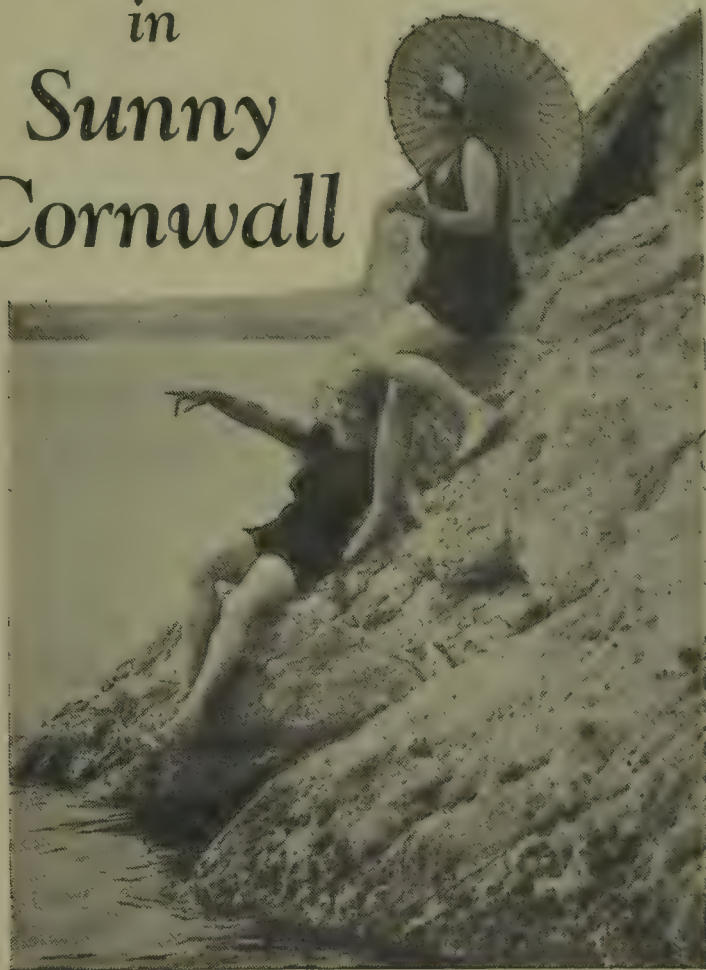
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Take advantage of the Easter respite from the routine of everyday life and decide upon a real holiday in this favoured county.

Accommodation should be booked at once. "HOLIDAY HAUNTS—1930," the famous G.W.R. Guide, will help you, 6d. at G.W.R. Stations, Offices, Agencies and leading Booksellers throughout the country, or by post from the Superintendent of the Line, G.W.R., Paddington Station, W.2.

All information of Train Services, Easter Travel Facilities, &c., at G.W.R. Stations and Offices.

JAMES MILNE, General Manager.

THE WORLD OF SCIENCE.

By W. P. PYCRAFT.

CONCERNING LICHEN.

OUR powers of perception are degenerating. We have, or most of us have, come to regard the flaming head-lines of our newspapers, or the nightly announcements of the B.B.C., as an all-sufficient source of information as to what is going on around us. Some of us, one might almost say most of us, nowadays go tearing along the high roads, ostensibly for "a breath of fresh air and to see the country." The only evidence that speed enthusiasts ever do see anything comes at the time when the bluebells and the primroses are making broad masses of delicate blue and yellow. Then some of them invade these beauty spots in hordes, and will not rest content till they have left what was a scene of splendour a trampled mass of wreckage! To appeal to their sense of what is fitting on such occasions is vain. One might indeed ask of them: "What went ye out into the wilderness for to see?" Having gone out for no particular object save that of breaking speed-records, they return more or less content.

I may be asked what is there to see in the country, especially in the winter time? "Death and decay are all around I see," they will tell you: and these are themes we have no mind to contemplate. In the summer they will ask much the same questions. They will tell you that there are, of course, green trees, green hedges, and green grass, enlivened now and then by buttercups or dandelions or poppies. But, these having been noted—well, what of it? Of course, I realise that we cannot all be philosophers or botanists or "bug-hunters." But among those who live in the country I have met many who display a surprisingly intimate knowledge of what is going on in their gardens and in the countryside, though they all modestly insist: "Of course, I don't really know anything about these things"! If they cannot describe the life of the country with the subtle beauty which one finds in Mary Webb's "Precious Bane," one can discern the same spirit, striving to find expression.

The countryside just now is supposed to be "dead." I spent the week-end there, and in the course of a very short ramble I came across a patch of lichen covering the bricks of an old barn. There certainly was not much evidence of life here. But nevertheless it furnished one of those "sermons in stones" that

Shakespeare wrote of. For the lichens are not merely among the lowliest of the plants, they are also among the oldest, and have done more than most of us realise in moulding the broad outline of the world as we know it to-day.

To realise the truth of this, we must, for the moment, turn our eyes, in imagination, from the humble lichen



FIG. 1. SHOWING ITS PECULIAR STALKED CUPS: THE BEAUTIFUL "CUP-LICHEN" (*CLADONIA*).

In many of the cup-lichens the stalked cup bears "soreds" and spore-fruits. The most conspicuous of our "cup-lichens" or "cup-mosses" is the "red cup-moss," in which the edges of the cup bear large scarlet fruits.

to the lofty Himalayas. These are the "upstarts" of the mountains, hence their lofty summits which are constantly enticing man to sally forth and attempt the impossible in striving to reach their

highest pinnacles. In a few million years more these pinnacles will have vanished. For, day by day, under the influence of frost and snow and sun, their surfaces are corroded and break up. I have examined this process in boulders of granite in the beds of streams in Aberdeen. At the base of every one of these boulders you will find a thick layer of coarse granules—fragments of granite "weathered" from the surface, to be swept away when the river is in "spate." Turn now, in imagination, to the mountains of Ireland. I have in mind "Muckish," in Donegal. From a distance it looks more like some gigantic "turnip-dump," such as one sees everywhere in the country in winter. Muckish has been shorn of its glory in the course of the ages. Its mountain-peaks and pinnacles have been broken down and scattered by wind and rain over the surrounding country, and into the rivers to be borne out into the great wide sea.

Frost and snow, rain and sun, are not the only agents which have taken part in this process of denudation. These humble lichens have also had a share. For their under-surfaces, whereby they anchor themselves, secrete carbonic acid, which etches away the surface. Marble, limestone, dolomite, felspar, and even pure quartz—all alike must yield to the corrosive touch of this acid. Added to this is the pressure exerted by the *hyphae*—which for the moment we may call "rootlets." The simple grey-and-gold lichen which encrusts old buildings is thus an agent in their disintegration. But the process is infinitely slow. And let none lay rude hands on these patches of beauty in the hope of prolonging the life of the building, for rain alone will accomplish as much. Indeed, the incrustation of lichen may delay, rather than hasten, disintegration, for much rain is thrown off by this mantle.

Another, and most important, rôle played by lichens is that of preparing the way for higher vegetation. Few of us probably realise this. For their dead fronds create a vegetable humus, or leaf-mould, filling crannies wherein other small plants may obtain a hold and sustenance. And these, in dying, add still further to the humus of an otherwise barren spot, preparing the way in turn for larger and larger plants, and finally trees. The part which these humble plants have played in creating soil on barren wastes æons ago is incalculable. For lichens, by their ability to maintain a hold on bare rocks exposed to the fierce heat of the sun, can live where no other plants can live. They prepare the way for higher

[Continued overleaf.]

WATER HEATING

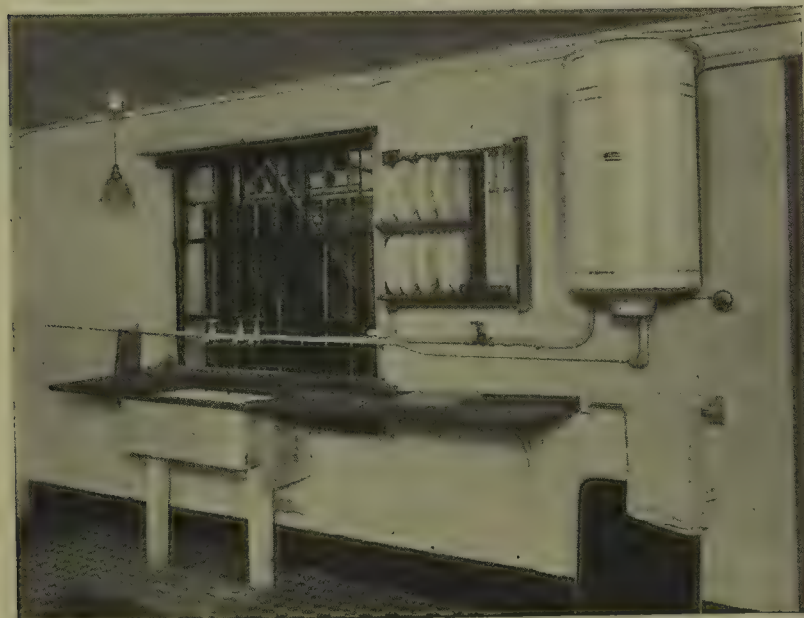
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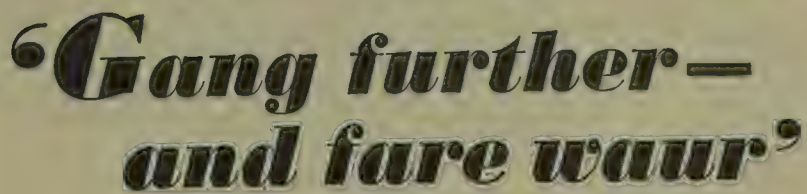
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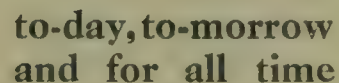


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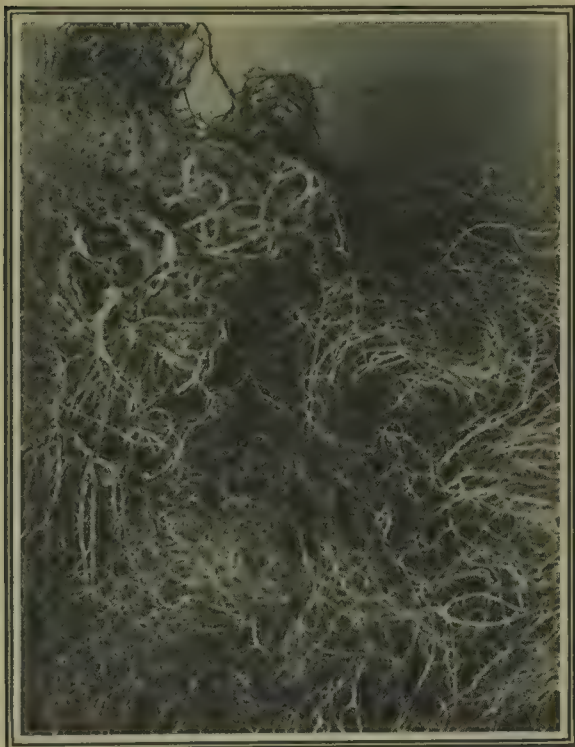


FIG. 2. "IMITATED" BY THE HAIR OF THE GUEREZA MONKEY. A PERUVIAN LICHEN (*USNEA*).

The lichens of this type, in damp tropical forests, form long, trailing, curtain-like masses, of hair-like appearance, hanging down from the boughs of trees. The Guereza monkey of the African forests, by way of "camouflage," has developed along each side of the body a great sheet-like cascade of white hair simulating these lichens, and so effecting its concealment.

Continued.

plants. They can withstand not only burning sunlight, but they can hold their own in places so bleak that little else in the way of plant-life can live there.

How many of those who regard lichens as so commonplace that time spent on their close examination would be time wasted have any suspicion of what wonderful plants they are? Lichen is not, however, merely a plant, but *two* plants, the one a fungus and the other an alga. What we commonly call "lichen" is really the fungus. Its partner is a small

alga which lives, hidden from mortal eyes, embedded in the fungus. Here we have a perfect example of that strange phenomenon known as "symbiosis"—a state in which two plants, or two animals, live together, each dependent on the other, in a partnership which only death can sunder. For, though the alga is to be found in a free state, the fungus can exist only so long as it contains alga with its tissues. As to the number of the different kinds, or, as we say, *species*, of lichens, they may be counted by the thousand. The simplest are the "crustaceous" types, which are mere films on the surfaces to which they adhere. In course of time they prepare the way for the larger, foliaceous types which slowly smother the original settlers, and hasten the process of preparing a foothold for plants higher in the scale of evolution.

In the adjoining photograph (Fig. 3) will be seen part of a large "slab" of a species of *Parmelia*. The beautiful cup-lichen (*Cladonia*) is shown in Fig. 1, p. 662. Conspicuously different are the members of the genus *Usnea* (Fig. 2), which form long, trailing, hair-like masses hanging from the boughs of trees. In damp, tropical forests these may hang down for several yards. The long, curtain-like streamers of white hair which hang down on each side of that remarkable African monkey, the Guereza, have apparently been developed to match such drapery, and so furnish the animal with a most effective form of camouflage. The Reindeer-moss (*Cetraria rangiferina*), which in Britain seldom attains to more than three inches high, in Norway and the northern parts of Russia and Siberia grows much more luxuriously, and often covers vast tracts, giving the landscape a yellowish-grey tint. It is on this that the reindeer feed during the winter. Finally, mention must be made of the remarkable "manna-lichen." This is represented by one or other of three species of *Lecanora* of south-west Asia, north Africa, and south-east Europe. It forms thick and wrinkled crusts on stone, and, on being broken open present the appearance of crushed grains of corn. With age they become loosened and blown about by the wind, forming pieces often as large as a hazel-nut. During storms, such fragments will be carried long distances, ultimately to fall like rain from the heavens, or they will be found in masses filling hollows in the ground. In the highlands of south-west Asia this "manna" is used as a substitute for corn in years of famine, and it was this which furnished the manna for the Children of Israel during their sojourn in the

wilderness of sin, when famine seemed to stare them in the face. A striking feature of many species of lichen is the ability to form "lichen-acids" which take the shape of minute crystals, or granules. And these are often highly coloured. These crystals make lichens of this kind valuable as sources of dye. The "blue and purple" of Ezekiel probably refers to lichen-dyes, and the account by Theophrastus and Pliny of the dyeing of garments in Crete certainly does. To come nearer home, we have the lichen-dyes used in the production of the famous Harris tweeds.



FIG. 3. A LICHEN (*PARMELIA*) OF A COMMON BRITISH TYPE: AN EXAMPLE OF SYMBIOSIS.

Large masses of this plant are often formed. It is one of the "foliose" type, where the fungoid part forms what is commonly regarded as the whole plant. Enclosed within its leathery, leaf-like blades are the alga without which the fungus cannot live.



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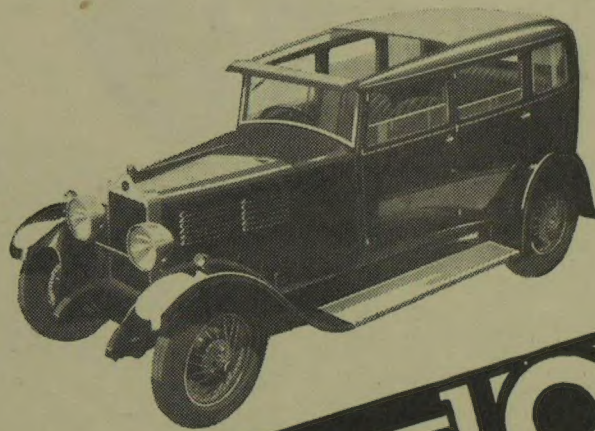


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THE PLAYHOUSES.

"CAPE FORLORN," AT THE FORTUNE.

RATHER strong meat, and not for children. Eileen Kell is a lighthouse-keeper's wife, and deceives him with his mate. On a lonely coast of New Zealand, the only thing that keeps them in touch with the world is the wireless. One day a motor-boat is wrecked nearby, and the only occupant, Gordon Kingsley, is saved by the two men. The woman transfers her affections to the newcomer, so that a mutual enmity springs up between her two lovers. In a strong scene, Henry Cass claims the woman as his property, with the result that she shoots him. Owing to the tragedy, the keeper signals for the relief-boat. Gordon Kingsley is a fraudulent company promoter, and part of the sum with which he is absconding is the life savings of the lighthouse-keeper. Realising that with the arrival of the boat his presence will be discovered and his arrest inevitable, Kingsley commits suicide. The keeper then demands and obtains from his wife her promise of future fidelity. But, as the curtain falls, she secretes about her person Kingsley's money, and prepares with lipstick for new males to conquer. Finely acted, particularly by Frank Harvey as the keeper and Marda Vanne as the woman.

"OUT OF THE BLUE," AT THE LYRIC, HAMMERSMITH.

A mildly amusing play, more likely to entertain those less familiar with "back-stage" details than the average professional critic. Curtain rises on an unset stage; through an oversight the company has been dismissed, so that there is no play to put before the assembled first-night audience. The producer thereupon invites "members of the audience" on to the stage, believing that in everyone's life there

is the theme for at least one interesting play. There is a husband, wife, and lover. Wife, carried away by her own feelings and her lover's appeal, forgets everything—even the audience—until her husband shoots himself, when she realises she still loves him. Until, that is, he rises and blandly explains he was not jealous, and the revolver is a property one. Then, in pique, she makes a rendezvous with the other man. Miss Minnie Blagden gave a fine performance as the wife; R. Claude Pascoe was a sufficiently intense lover; George Merritt an amusing husband; while Nigel Playfair enjoyed himself tremendously as the producer. Amusing enough for the first half, but slows down afterwards.

"ON THE SPOT," AT WYNDHAM'S.

This is Edgar Wallace's best play. Not his most exciting, perhaps, because there are moments in the last act when it drags ever so little; but certainly his best from an artistic point of view. There is characterisation in it; things happen, not because they are theatrically effective, but because you realise they are exactly what such amoral, inhuman creatures as these Chicago gangsters would do. Tony Perelli, the chief, is a magnificent creation, finely played by Charles Laughton. His complete heartlessness is appalling; he is the most unspeakable monster seen on the stage for years; he appalls for the reason that the author and the actor convince you that such things as Perelli crawl their slimy way through the underworld. Shaun O'Donnell has been "bumped off" (Chicago-ese for murdered) by two of Perelli's myrmidons; the leader of the rival gang demands vengeance; so, to save bother, and because he desires the woman of one of his creatures, Perelli puts them "on the spot" (underworld jargon for appointing a rendezvous where the victim can be murdered at leisure). In all Chicago there seems to be but one

honest man, Detective Commissioner John Kelly (finely played by W. Cronin-Wilson), and he not too honest—for, by burning a suicide's last letter he "fixes things" so that Perelli shall swing as her murderer. The language is unnecessarily coarse at times, and the action always brutal, but it is "sure fire stuff" for the not too squeamish. Other clever performances than those mentioned are given by Miss Gladys Frazin, Miss Gillian Lind, Messrs. Dennis Wyndham, Ben Walden, and Emlyn Williams.

"RIO RITA," AT THE PRINCE EDWARD.

This is a production that may win success by sheer weight of metal. The chorus appear in massed battalions, always strikingly garbed, sometimes in silvery costumes suggesting Cinderella's Ball, anon as pirates, and again as Mexican cowboys with the barest backs yet seen on the stage. Well drilled, with cleverly arranged dances, they were a success. So, too, were Edith Day and Geoffrey Gwyther, as the heroine and hero. The plot, which wavers between Mexico and Texas, is a little involved, but the heroine spurs the hero's advances in the time-honoured way, while he appears to be continually escaping from not too apparent dangers. However, they sang charmingly, some of the most tuneful numbers being "If You're in Love You'll Waltz," "Rio Rita," and "Memory of You." The humour was both poor and reminiscent. The biggest laugh was a drinking scene frankly copied from "Funny Face," and a face-smacking episode borrowed from "The House that Jack Built"; this last caused much mirth, but completely ruined pretty Margaret Campbell's only song and chance of the evening. Still, George Gee and Leslie Sarony played nicely into each other's hands and satisfied the easily amused. Iris Kirk-White and Jane Sels danced nicely, and Rita Page was a vivacious soubrette.

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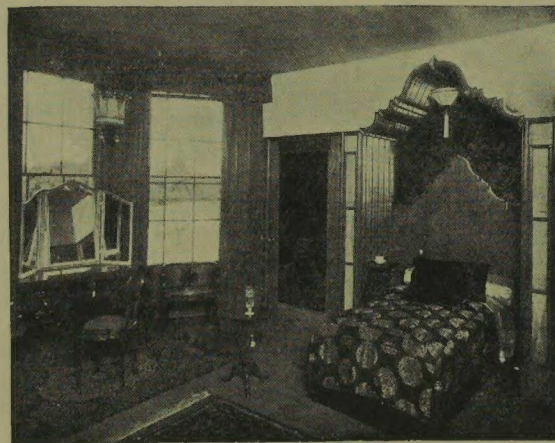
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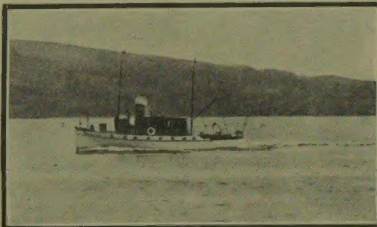
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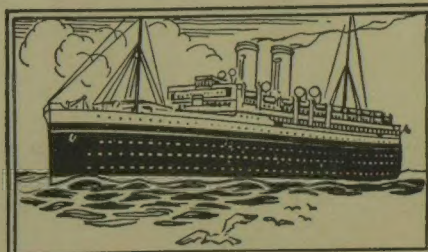
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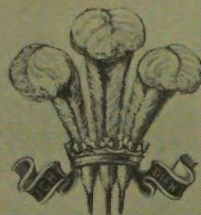
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